DOCUMENT RESUME

ED 331 105 CS 507 431

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TITLE Classroom Activities in Listening and Speaking. Bulletin No. 91337.
INSTITUTION Wisconsin State Dept. of Public Instruction, Madison.
PUB DATE Mar 91
NOTE 274p.
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052)

EDRS PRICE MF01/PC11 Plus Postage.
DESCRIPTORS Class Activities; *Communication Skills; Elementary Secondary Education; Instructional Effectiveness; *Learning Activities; *Listening Skills; Speech Communication; *Speech Instruction; *Speech Skills

ABSTRACT

This guide contains classroom activities designed to encourage effective listening and speaking instruction at all developmental levels. Called the Comprehensive Listening and Speaking Sequence (CLASS), the activities are developed in three parts. The pre-kindergarten through grade three sequence provides learning activities that may be used by either teachers or parents in school or non-school settings. The middle level sequence includes a variety of listening and speaking activities that may be integrated across the curriculum in grades four through eight, integrated in middle school English courses, or used as the primary focus of instruction in separate middle school courses in listening and speaking. The high school sequence is intended as a curriculum for a basic, required course on the essentials of listening and speaking. Overall, the sequence provides the basis for listening and speaking instruction throughout the school experience, to help students acquire and refine listening and speaking skills essential to everyday life. Each of the three parts of this sequence reflects a functional communication approach to curriculum design. Each one begins with an introductory unit stressing the communication process and the verbal and nonverbal delivery skills that undergird all messages. Each part then presents clusters of learning activities organized around the five communication functions, affective, ritualistic, imaginative, informative, and persuasive. While organized around communication functions, this guide nonetheless provides opportunities for students to initiate and receive a variety of messages involving differing audiences, media, contexts, and message forms. Thirty-two references and a 44-item annotated bibliography are attached. (MG)

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Wisconsin Department of Public Instruction
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Classroom Activities in Listening and Speaking

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This publication is available from:

Publication Sales
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P.O. Box 7841
Madison, WI 53707-7841
(800) 243-8782

Bulletin No. 91337

March 1991

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Foreword

With the publication of *Classroom Activities in Listening and Speaking*, Wisconsin is taking the next logical step in the state's commitment to meet the demand from citizenry, business, and the national government for a solid program in teaching oral communication to our youth. In 1986 the Wisconsin Department of Public Instruction published *A Guide to Curriculum Planning in the Language Arts* with emphasis on a language arts program that integrates all components of language, literature, and communication skills for kindergarten through grade 12.

In attempts to integrate language arts into the curriculum, teachers have expressed a need for learning activities specifically in listening and speaking. On the high school level, the DPI has recommended that up to one year of separate courses in oral communication be implemented as part of the four-year graduation requirement in English. This recommendation created a similar need for curriculum materials in many districts. Thus a task force was formed to produce an activity guide in listening and speaking. The result is the Comprehensive Listening and Speaking Sequence (CLASS) contained in this activity guide.

CLASS offers activities for three separate instructional levels: pre-kindergarten through grade 3, to be used in the school and the home; grades 4 through 8, as a separate communications unit to be used in integrated language arts courses with possible applications across the curriculums; and high school, to be used as a separate, one semester basic course in oral communication. At all levels, the emphasis is on learning by doing. This experiential approach reflects current educational research about the efficacy of participatory learning.

This publication is offered as a resource for listening and speaking activities. With the availability of these activities, all districts can solidify their commitment to providing listening and speaking instruction for all students. As this emphasis on listening and speaking spreads throughout the state, a solid portion of all language arts programs will be devoted to oral communication activities. On the high school level, separate, required oral communication instruction will become available for all students.

Through CLASS, teachers will be able to offer listening and speaking instruction consistent with the importance of these types of communication in everyday life.

Herbert J. Grover
State Superintendent

Acknowledgments

The members of the task force for this activity guide were appointed by State Superintendent Herbert J. Grover in recognition of their experience in the theory and practice of listening and speaking skills. The group met for more than a year to compile this guide. The Department of Public Instruction gratefully acknowledges their professional commitment in producing Wisconsin's first listening and speaking guide for pre-kindergarten through grade 12 students. The committee included the following people:

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Special thanks go to Mary Meiser of the University of Wisconsin-Eau Claire for her contribution on the diversity of language and her review of the guide for its attention to this issue.

Department of Public Instruction staff who contributed to this guide include Eileen Kohls and Barb Walz, word processing operators/typesetters; Lisa Brockmeier, editor; Victoria Rettemund, graphic designer; Neldine Nichols; photographer; and Janet Fishbain, Lisa Isgitt, Jessica Early, Michele Gale-Sinex, and Margaret Dwyer, proofreaders.

Overview

Purpose of the Guide
The Functional Communication Approach
Advantages of the Curriculum Sequence
Common Questions
A Note on Language Diversity

Purpose of the Guide

This guide is designed to encourage effective listening and speaking instruction at all developmental levels (pre-K through 12). It is developed in three parts. The pre-K through grade 3 sequence provides learning activities that may be used by either teachers or parents in school or non-school settings. The middle level sequence includes a variety of listening and speaking activities that may be integrated across the curriculum in grades 4 through 8, integrated in middle school English courses, or used as the primary focus of instruction in separate middle school courses in listening and speaking. The high school sequence is intended as a curriculum for a basic, required course on the essentials of listening and speaking. Overall, the sequence provides the basis for listening and speaking instruction throughout the school experience.

The importance of listening and speaking is widely recognized. The oral communication skills children have strongly influence their success in the primary grades. As the school years unfold, listening and speaking, along with reading and writing, are the vehicles through which students acquire knowledge and skills across the subject matter fields.

Still, instruction in listening and speaking is often given little attention in schools. Elementary school teachers often cite listening and speaking as areas they most wish to learn about and use. Middle school and high school language curriculums are dominated by instruction in written language to the virtual exclusion of instruction in listening and speaking. Calls for reform in education often emphasize the need for greater attention to listening and speaking, both as means of learning and as objects of instruction for their own sake.

The Functional Communication Approach

Listening and speaking curriculums are organized in a number of ways. One popular means is to organize instruction around communication audiences: self, other, small group, public group, and mass audience. Communication instruction may also be organized around media: face-to-face communication, print, radio, television, and film. Similarly, the contexts in which communication takes place may provide an instructional framework: family settings, classrooms, businesses, places of worship, and judicial chambers all influence the communication that occurs therein.

Each of the three parts of this sequence, however, reflects a *functional communication* approach to curriculum design. This approach reflects the belief that function or purpose is the overriding feature of communication that subsumes all other elements. The function to be served by an instance of communication predetermines the range of communication choices available to speakers as they adapt their messages to various audiences, using various media in various contexts.

The five dominant functions of communication that provide the framework for this guide are expressing feelings, ritualizing, imagining, informing, and persuading. Each of these communication functions involves listening as well as speaking. For example,

when feelings are expressed, empathic listening is called for; and when attempts to persuade occur, the recipient is well-advised to listen critically.

Each of the three parts of the sequence begins with an introductory unit stressing the communication process and the verbal and nonverbal delivery skills that undergird all messages. Each part then presents clusters of learning activities organized around the five communication functions: affective communication, ritualistic communication, imaginative communication, informative communication, and persuasive communication.

While organized around communication functions, this guide nonetheless provides opportunities for students to initiate and receive a variety of messages involving differing audiences, media, contexts, and message forms. Through such communication experiences, students acquire and refine listening and speaking skills essential to everyday life.

Advantages of the Curriculum Sequence

The Comprehensive Listening And Speaking Sequence (CLASS) contained in this guide offers a number of advantages for teachers and their students. First, teachers who use the sequence can be confident that they are providing a comprehensive program of listening and speaking instruction. Since the five functions cover all of the dominant uses of communication in life, teachers who draw on all of the units at their level will know they are preparing students for the range of communication purposes required in life.

Second, CLASS enables the implementation of a spiral curriculum. At each level, students experience the broad range of functional communication skills. As students mature, the activities become increasingly difficult, encouraging them to expand upon skills and insights previously acquired.

Third, CLASS promotes communication among teachers across grade levels. Since teachers at all levels are striving to develop the same broad areas of communication competence, they can exchange information about problems, potentialities, and procedures at different developmental stages. It enables teachers with certification in speech communication to conduct inservice instruction for teachers who are attempting to integrate listening and speaking activities across the subject matter fields.

Fourth, the guide provides handouts that are integral to the activities, focusing on major concepts and skills involved in each one. The handouts are identified in the text of each unit and incorporated into the lessons. Teachers will find it useful to duplicate and distribute the handouts to students as the activity warrants.

Finally, CLASS provides for experiential learning. Rather than organizing listening and speaking instruction around principles or concepts, the authors have organized this guide around experiences that incorporate concepts and principles when students need them to successfully complete learning experiences. In addition, the sequence encourages cooperative learning at all levels among small groups of students as they speak and listen to accomplish a number of purposes using a variety of message forms, in diverse contexts. Students learn as they help each other to learn.

Common Questions

This guide has invited a number of important questions from teachers and parents. Such questions are welcome because they reflect teacher and parent interest and concern. They also remind us that teachers and parents share responsibility for the development of children's listening and speaking competencies. Eight common questions about the sequence addressed below.

Does CLASS cover all important areas of content?

Although this guide is organized around communication functions and activities, all of the concepts students should learn about listening and speaking are included. Concepts are taught as students need them to engage in meaningful learning activities. In fact, the focus on the major functions of communication in life ensures that students acquire a broad spectrum of knowledge about communication forms. A comparison of this curriculum's content sections and the content of contemporary high school listening and speaking textbooks will reveal a comparable breadth and depth of listening and speaking content.

Is listening given attention equal to its importance?

It is often charged that communication courses stress speaking instruction at the expense of listening instruction. This sequence aims to correct this imbalance. Most of the activities emphasize both listening and speaking skills and concepts. Some of the activities focus on listening skills and concepts as primary concerns. When carefully implemented, the activities will provide a balanced treatment of listening and speaking concepts and skills.

Are all of the communication functions equally important?

School curriculums often stress the informative function because the ability to process information is crucial to academic success. However, students often use other functions in school and life. The ability to express affect and to listen empathically, to argue cogently and listen critically, to meet social expectations through listening and speaking rituals, and to express oneself creatively and appreciate the imaginative messages of others are all important areas of communication competence. A balanced listening and speaking curriculum will give attention to all five functions or purposes.

Why are the units ordered as they are?

The communication process unit is placed first in the middle level and high school sequences because it deals with insights and skills that undergird all of the functions of communication that follow. Affective and ritualistic communication come next because they promote class cohesion by focusing on interpersonal and group communication skills. Imaginative, informative, and persuasive communication are placed together because they tend to emphasize public communication. Each sequence concludes with persuasive

communication because this unit is the most complex and draws upon insights and skills acquired in earlier units.

The units need not be taught in this order, however. For example, teachers may prefer to teach informative communication as the second unit because it emphasizes central skills involving research, organization, and supporting materials, which can be used in many activities in other functional units. Other teachers may wish to teach imaginative communication as the second unit because it emphasizes the delivery skills to which students were introduced in Unit One. The order of the units is variable at the discretion of the teacher. Units are ordered as they are in the sequence because the teachers who prepared each sequence preferred this order.

Are minority dialects treated with respect?

The activities included in this guide vary considerably in terms of language register, intended audience, and situational context. As a consequence, while some activities call for the use of formal language, others do not. All students engaging in activities from this curriculum guide will be encouraged to adapt their language to the demands of the rhetorical situation.

Teachers in schools with diverse student populations can provide a fuller communication experience because cultural differences in communication are more easily identified and more openly discussed in a multicultural context. Teachers in schools with little cultural variation still face the challenge of preparing their students for life in a pluralistic society. It is hoped that this guide will facilitate teacher response to this challenge.

How does the guide relate to students with special needs?

Students with special needs participated in courses using this guide during field testing. The emphasis on experiential learning is equally appropriate for students with special needs. For example, talented and gifted students "take off," in the words of one teacher, when given the opportunity to actively engage in learning activities. On the other hand, students with special learning or language needs are more likely to learn through active participation in small group activities than they are from drills or worksheets. The variety of activities inspired by the functional communication approach also increases the likelihood that every student will find an area of communication performance in which he or she can excel.

Who should teach from this guide?

The pre-kindergarten through grade 3 sequence is intended for use by both teachers and parents. Many of the activities may be used in both school and nonschool contexts. Activities in the grade 4 through 8 sequence may be integrated with subject matter instruction across the curriculum or may provide the basis for a separate listening and speaking course when a certified speech communication teacher is available. The high school sequence is intended primarily as a required course in listening and speaking to be taught by teachers certified in speech communication. Like writing, listening and speaking can be used to facilitate student learning across the curriculum. As the grade level increases, however, the guide requires higher levels of knowledge concerning listening and speaking and the means through which they are taught.

A Note on Language Diversity

This article was written by Mary Meiser of the English Department at the University of Wisconsin-Eau Claire.

If there is one characteristic of oral language in America, it is diversity: everyone in America speaks with an accent, in a dialect which marks each of us as belonging to a particular race, gender, social class, and geographic area. With the exception of the age-related speech or professional jargon, most people retain their original dialect throughout their lives. Only when speakers change their status or role do they find it necessary to acquire a second dialect; many speakers, then, have little need to learn a new American dialect. There is, however, a dialect marked as "standard American English"—the form taught in American schools and to non-native speakers. We may consider this dialect useful in that it enables communication across a multiplicity of situations; at the same time, we must consider its dangers.

Because we value the role of language so highly, of forms we accept as standard, we may easily fall into linguistic chauvinism. As educators, we assume that our own dialect, standard American, is the most appropriate way of speaking. Further, we may assume, as Jean Berko-Gleason points out, that "differing dialects are . . . degenerate, illogical, or 'simpler' versions of our own." (Berko-Gleason, 1989, pp. 334-335.) Nothing could be further from the truth. And nothing could be more debilitating in the classroom than an assumption that students with nonstandard dialects are less than competent—linguistically or cognitively.

Standard American English may be the dialect of status among some groups, but it is neither intrinsically better nor any more complete as a language system or as a vehicle of communication than any other English dialect. Further, actual differences between the standard dialect and its variants are few; they share a basic syntax and most of their lexicons and pronunciations. Although seldom perceived this way, Black English is simply another variant, its very name "actually a misnomer for a fairly common dialect variant of English," spoken by many Americans, not just Blacks (Berko-Gleason, 1989, p. 336). Teachers of Black students need not only sensitivity to this fact but also knowledge of Black English. For elementary teachers in particular, the knowledge of whether or not a child is reading the text correctly hinges on knowing whether or not the child is simply "translating" the text into Black English. Understanding that variance is just that, variance, part of the rich linguistic life of America, should be the foundation for the teaching and learning of the standard dialect—a foundation of respect.

American classrooms will continue to have variants of English, not only from speakers of dialects but also from speakers of English as a second language. English as a second language (ESL) students, similar to speakers of dialect, are often judged to be "deficient learners." They are, in fact, simply limited in oral and written English skills; they are somewhere along a continuum of acquisition. Their acquisition process will be enhanced or impeded by the language arts classroom—both as an environment for language learning and as a source of language models encompassing both teachers and peers. For this reason, teachers with ESL students, either through inservice or coursework, should receive additional training in language (for example, acquisition, cognition, and cultural aspects). These teachers face a unique challenge, but not an insurmountable one provided they receive the support and training they need. Further, such training will benefit all students, as will a classroom environment which stresses the

oral language skills and collaborative learning methods so essential in acquiring a second language.

Speakers of English as a second language and of nonstandard dialects need abundant opportunities to use oral language in the classroom. This means time committed to the development of listening skills and oral comprehension and production through natural interaction among peers, through oral language built into all content area learning experiences, and through teacher anticipation of student error and a positive procedure for reinforcing standard usage, syntax, and pronunciation. In such a classroom, teachers and students not only speak often they also speak about language itself. The lessons are natural ones: what is a dialect? what do our dialects share? what features of pronunciation are different? what features of syntax are different? what vocabulary words are new in this dialect (for example, Black English)? how does rhythm contribute to the dialect? what makes each language unique? what do we have to learn when we learn a new language? how do words reflect culture? Students can teach these lessons. They need only to be led into critical listening and thinking, to keen observation of themselves and others as speakers, and then into discussion. Such discussions provide not only awareness of language but also respect for the diverse cultures they represent.

Because dialects and native languages are so closely tied to culture, family, and identity, they are an integral part of self-concept. And self-concept is perhaps the most powerful factor in academic success. Teachers must not only understand these basic principles, they must apply them in their curriculum, their methodology, and their classroom environment. To ignore them is to place the speakers of dialect or ESL at risk—not only in the immediate school environment but also in the world of work. The student who feels deficient and devalued due to language will most certainly fail, thus initiating or perpetuating a cycle of illiteracy and poverty. Research in language identifies the attitude of the teacher as the most critical factor in a child's acquisition of a new dialect or a new language. Moreover, teachers whose classrooms focus on linguistic and cultural diversity enrich all students, not just those in the process of acquiring standard American English. The lessons go beyond language, and thus, beyond the classroom walls. A "richness of tongues" becomes a state of mind which leads, ultimately, to an adult who appreciates diversity rather than fears it.

Teaching Listening and Speaking Skills: Pre-K Through Grade 3 Sequence

Introduction
Affective Communication
Ritualistic Communication
Imaginative Communication
Informative Communication
Persuasive Communication
Activities for Parents

Introduction

The purpose of this section is to provide listening and speaking activities for preschool through grade 3 classroom teachers and to provide ideas and activities teachers can share with parents regarding listening and speaking skills. As with the other two sequences, the pre-kindergarten through grade 3 sequence is organized around the five types of primary communications: affective, ritualistic, imaginative, informative, and persuasive. Within this unit, each type of communication will be defined and activities will be shared.

A variety of activities are provided. Teachers should use their judgment as to which activities are appropriate for their classes or for individual students. Teachers also need to be aware of resources within the school and community for students who reveal the need for help in a personal area.

Affective Communication

Affective communication may be defined as interactions involving the expression of feelings. People communicate many feelings, including happiness, excitement, fear, and sadness. It is important that children are encouraged to share their feelings with others and to empathize with the feelings of others.

Children's self-concepts are initially formed in the home. However, interactions with teachers, peers, and the classroom environment will also influence a child's self-concept throughout years of schooling. Research has shown that affect plays a major role in learning; therefore, teachers should be especially sensitive to children's feelings.

General Goals

The teacher's expectations will vary for each goal according to student ability, interest, background, and grade level from preschool to third grade. At the end of this unit, the child will be able to

- verbally express his or her opinion.
- express feelings about self to others.
- express feeling about others.
- listen empathically to the feelings of others.

Expressing Opinions

Goals

The child will be able to verbally express his or her opinion, and accept the opinions of others.

Activity Ideas

- Have two children discuss "strawberry ice cream." Try to pick one child who loves strawberry ice cream and one who doesn't care for it at all. Have each one state his or her opinion.

  Example: "I think strawberry ice cream is the best because it's a pretty color, you can see the big berries in the ice cream, and sometimes the frozen berries are crunchy."

"I think strawberry ice cream is terrible because it still has the strawberries in the ice cream and strawberries have seeds so you feel them crunch in your mouth."
Ask students if both children are correct. Point out that yes, they are both correct because they are expressing their opinions.

- Have the children sit on the floor in a large circle. Hold a class meeting. Let the children express their opinions about school and home rules. Encourage them to develop a list of their own classroom rules.

  Example: A child could choose a school rule he or she believes in and defend it. Have children restate rules others have shared to make sure they are listening to each other.

- Read a short story to the class. Have children write their opinions about the story in their daily journals. Younger children can have a sheet with various faces on it.

Have them circle the face that indicates their opinion of the story. Each sheet should have enough faces to permit them to evaluate one week's stories.

Assessment

Keep a check sheet for each child. Whenever a child participates by presenting his or her opinion during a class meeting, place a check by his or her name. At a quick glance you can see which children participate the most. You can also review their journals or look at their "face" sheets.

Expressing Feelings

Goal

The child will express feelings about himself or herself to others.

Activity Ideas

- Have the children express their feelings through role playing. They could express feelings of excitement, happiness, fear, or sadness. Stress that they should try to express

their own feelings to another person in an appropriate manner. Students can be taught to use "I messages." The formula for an "I message" is: I feel _____ when _____ because _____.

Example: I feel happy when you play with me during recess because then I know you like me.

- Have the children draw or paint a picture of how they are feeling right now. Encourage them to show their pictures to the class and have classmates guess the feeling. Each child can then share what feeling his or her picture represents and why he or she is feeling that way.
- Display a bulletin board that has several titles such as "These things make me happy," "These things make me feel sad," and so forth. Have students write under each title. Make signing their names optional.
- Have the children write down their names. Have them describe themselves using words that begin with each letter of their first names.

Example: S – small, smart
A – ambitious
M – motor mouth

- Have each child in your classroom be a "special person" for one week. As a special person he or she will get to be first in line and he or she will get a period to share photos, awards, hobbies, toys, and so forth.

Assessment

Listen to how children describe themselves. Observe the pictures they draw about their feelings.

Expressing Feelings About Others

Goal

The child will express feelings about others.

Activity Ideas

- Read "The Monster in Me," on page 262 of *Learning Language Through Communication: A Functional Perspective* by Allen, Brown, and Yatvin (1986).

Children of all ages enjoy activities that involve monsters, whether reading about them, drawing them, role-playing them, or writing about them. This activity, which expresses children's negative feelings, can be used as part of a monster unit or alone.

As an introduction, bring out the point that people associate monsters with anger and violence. Although violence is not acceptable in human society, anger is, if people learn to express it without hurting others. "The Monster in Me" can be used as a metaphor for angry feelings that do not result in insult or injury.

Discuss what actions of others at school make children angry—without mentioning names—and make a list on the board. Vote on the items that are most irritating. Then make a poster, decorated with monsters, that enumerates the actions voted worst. The poster can be placed prominently in the room to remind everyone to avoid such actions.

Follow-through Activities

- Allow children to write short narratives expressing angry feelings about friends and family while not mentioning names or blaming other people. The emphasis in this activity is on the writer's feelings, not the culpability of the offender. Here are some actual examples:

—"Two years ago, about one week before Halloween, my friend said that she was going to be a witch and I could be a devil. Then she changed her mind and her devil outfit was better than mine. That brought out the monster in me!"

—"When I'm playing with my Rubik's cube and I get it layered and then my sister messes it all up, that brings out the monster in me!"

—"When I'm in math and I get every one right but one, because my friend had told me the wrong answer, that brings out the monster in me!"

- Have children role-play such situations, with one character turning into a monster.
- Have the children write thank-you notes to speakers or volunteers they have had throughout the school year.
- Have children audiotape "happy-grams" to each other. A happy-gram is a short oral message expressing what one likes about another person. The children should give their messages to the person addressed. Each child should give and receive a message. This activity creates a friendly atmosphere within the classroom.
- Suggest to parents that they set aside a "family time" when family members can share true feelings about one another. Stress honesty, openness, and not blaming other people.

Assessment

Read and evaluate what students write for the activity, "The Monster in Me."

Listening Empathically

Goal

The child will listen empathically to the feelings of others.

Activity Idea

- Have children work in groups of three or four. Have each child discuss a problem he or she has or had. Children in the group should listen attentively and ask open-ended questions.

Assessment

Walk around and observe each group. Allow time at the end of class to have each group's members share how they felt about this activity.

Ritualistic Communication

Ritualistic communication is something many people take for granted. For example, people greet, introduce, and leave each other with very little thought. Yet rituals are important. When certain rituals are ignored, people may be insulted. This unit contains several real-world activities that should increase the student's awareness of and success with this form of communication.

This unit contains activities that reflect three of the most important types of ritualistic communication for preschool through grade 3 students. The three functions are social amenities, interviews, and small group discussions.

General Goals

The activities in this unit are intended to help each child learn to

- conduct a phone conversation in a polite manner.
- conduct an interview in a polite manner.
- participate in small group discussion.
- use simple social courtesies appropriately, such as please, thank you, excuse me, may I, and you're welcome.

Phone Conversations

Goal

The child will be able to conduct a phone conversation in a polite manner.

Activity Ideas

- Have several toy telephones in the room and let students practice answering the telephone, carrying on and ending a conversation. Children could pair up with classmates to practice. Real telephones may be rented through the telephone company.
- Encourage parents to telephone their child and give him or her a message to relate to another member of the family.
- Give children the names of other students in a different classroom. They could practice calling two or three of these children at home.

Assessment

Evaluate the children's skills by carrying on a pretend telephone conversation.

Conducting Conversations

Goal

The child will be able to conduct a conversation or an interview in a polite manner.

Activity Ideas

- Before children go out to interview people, give them the following guidelines :

—Prepare a list of questions.
—Practice asking follow-up questions.
—Listen carefully as the person speaks and take notes.
—Restate what was said or summarize to end the interview.
—Make sure all information is accurate.
—Thank the interviewee.

- Ask children what careers interest them. To learn more about these careers they could interview parents or people in the community who have jobs they are interested in. They should first write down their questions and practice the interviews with classmates.
- Have children study their community. They can interview senior citizens in the community by using a questionnaire sheet. They should practice this with their peers first. Sample questions include the following:

—How long have you lived here?
—What types of stores were on main street long ago?
—How was school different long ago?

- The teacher can demonstrate for the children how to conduct an interview by interviewing the principal. After the interview, the children should discuss what they observed.
- After students have finished reading a fiction book, have them write a TV talk show script as if the host were interviewing one of the main characters in the story. The questions should be open-ended and should relate to the characters' motivations and feelings. (This activity is from Allen, Brown, and Yatvin, 1986, p. 341.)

Follow-through Activities

- Have the students practice dramatizing their scripts. The interview simulations may be presented "live" to the whole class or videotaped for subsequent viewing.
- Following the presentations, discuss the behaviors of the interviewer and the interviewee. Did the interviewer begin and end the interview gracefully? Were the interviewer's questions open-ended and interesting? Did the interviewee respond to questions as the character might have responded?"

Assessment

Watch the children interview each other. Do they seem calm? Are they able to communicate with each other? Interviews could be recorded on audio or videotape for later evaluation. Children could submit their interview questions for evaluation.

Group Discussions

Goal

The child will participate in small group discussions.

Activity Ideas

- Have children participate in "cooperative groups." For more information on this refer to Johnson and Johnson, *Cooperation in the Classroom* (1984).
- As part of a science unit children can assemble a list of inventors. Divide students into groups according to their interests and have each group find information about an inventor. Each group should then share this information by designing a poster and presenting an oral report. Make sure everyone in the group participates by asking them specifically what each student has contributed.
- Remind students that a small group discussion is time for sharing, taking turns, listening, keeping an even temperament, and being polite to classmates.
- Have children work in task-oriented learning groups when they work on mathematics problems. They should be encouraged to talk about the problems as they work and to make sure all members solve the problems correctly. (This activity is from Allen, Brown, and Yatvin, 1986.)
- Read a short story to the class. Have students form groups of three. The members of each group should discuss how they think the story should or could end.

Follow-through Activities

- Have the children work in groups to "invent" math problems similar to the ones they have just completed.
- Have the groups exchange invented problems and complete the new learning task.

Assessment

Walk around the room during group discussions and check off children's names when they discuss the topic.

Social Courtesies

Goal

The children will practice using simple social courtesies such as "thank you," "please," "excuse me," "may I," and "you're welcome."

Activity Ideas

- As a role model, the teacher should use "please," "thank you," "excuse me," "you're welcome," and "may I." (This could also be stressed to parents via a memo.)
- Role play situations where "thank you," "please," "excuse me," "may I," and "you're welcome" would be used.

—thank you: accepting a compliment
—please, thank you: borrowing a pencil
—excuse me: accidently hitting someone with a ball
—may I: asking to go to the restroom
—excuse me: walking in front of someone
—you're welcome: someone says thank you.

- Have children design a poster representing one of these social courtesies.
- Have children think of situations in which these words should be used.

Assessment

Listen to see if children are using social courtesies more often.

Imaginative Communication

Many experts conclude that learning through the use of imagination is very effective, especially for children. Imagining helps children explore worlds that would otherwise be foreign to them. Children should be encouraged to imagine the possibilities in their worlds because this is an effective tool for learning with self-motivation built right in.

This unit includes activities for poetry, stories, and drama, three of the major forms of imagination communication.

General Goals

The activities in this unit are designed to help the child learn to

- listen for the rhythm and rhyme in poetry.
- write and deliver an imaginative story.
- role-play a particular character.

Rhythm and Rhyme

Goal

The child will be able to note rhythm and rhyme used in poetry.

Activity Ideas

- Have children practice choral reading using poems from the book *Where the Sidewalk Ends* by Shel Silverstein.
- Many poets have recorded their poetry. Try to obtain such a tape and play it for the students. Encourage the children to tap two fingers together to keep the rhythm of the poem going.
- Read a short poem aloud. Have the children repeat it to you. Have them add hand movements to the poem to create a finger play.
- Have children present a poetry show to another class. Include poems they have written themselves.

Assessment

Listen to the children read poetry. Do they seem to sense the rhythm? Have children record their poems on audiotape and evaluate the tapes for rhythm.

Imaginative Stories

Goal

The child will be able to write and deliver an imaginative story.

Activity Ideas

- Show a picture of a dinosaur. Discuss what it would have been like to live during prehistoric times and ask the children to write stories about this topic. They should be prepared to read their stories in front of the class.
- Each child should design a new musical instrument. What noise would come out of this instrument? Have them write stories about the day they took their new instruments to school for show and tell. Tell them to share the noises their new instruments make.
- Have the children close their eyes while they listen to a record of sound effects such as squeaking doors, footsteps, wind, and so forth. Now ask them to list every sound they can remember and write stories using these sounds. Have the children read their stories aloud as the music is softly playing in the background.

Assessment

Read copies of the children's stories or have them tape record the stories for you to evaluate when convenient.

Role-playing

Goal

The child will be able to role-play a particular character.

Activity Ideas

- Have the children draw pictures of characters they would like to portray. Some may draw a dog, a police officer, a doctor, and so forth. Have the children divide into groups of three and come up with a short play using these three characters.
- Have the children role-play the part of a teacher conducting a class.
- Have the children create new characters that will fit into a story the class has already read. Have each child practice his or her part to perform in front of a small group.
- Have the children create space-alien characters who use speech appropriate for the situation.

Assessment

Observe how the children role-play their characters to see how well they communicate the characters' traits.

Informative Communication

Giving and receiving information is one of the most important reasons people speak to one another. Informative communication is very important in the school setting, as well as at home. Informative communication includes directions, descriptions, and explanations. For example, when teachers ask children to read directions, explain an answer or describe what has happened, informative communication is taking place. Informative communication skills need to be taught at an early level to provide a foundation for future experiences.

General Goals

The learning activities in this section are intended to help the child
- give and follow oral directions.
- provide a clear description of a place, an object, or a person.
- explain a concept or problem.

Oral Directions

Goal

The child will be able to follow oral directions.

Activity Ideas

- Children can play "Simon Says." For example, if the leader says, "Simon says, put your hand on your nose," the others do it because Simon told them to.

If the leader says, "Put your hand on your nose," the others should not do it because Simon did not tell them to. Have the children take turns giving these directions.

- Give the children two or three directions at once and observe which children follow. Such instructions may include "take out your pencil," "stick it in your shoe," and "stand on one leg."
- Have a child tell another classmate directions on how to get to a certain area within the school. (For example, the artrooms or the bathroom.) Watch to see if the classmate made it to the desired area.

Assessment

Observe which children have difficulty following two directions, three directions, and so forth.

Descriptions

Goal

The child will be able to provide a clear description of a place, an object, or a person.

Activity Ideas

- Have children choose classmates to describe to the class. See how long it takes before someone guesses each child being described.
- Children can describe their favorite toys. Have each child place his or her toy in a paper sack so no one will see it. Once a classmate has guessed correctly, show the toy to the class. For example, a child describing a fire truck could say, "It has wheels and a ladder" or "It has a siren," and so forth.
- Have the children describe their favorite places to visit. Have them bring in a postcard or a photograph of this place, if possible. Design a bulletin board with pictures and written descriptions of these vacation spots. Have children match the description with the picture and connect the two with a piece of string.
- Have each child write down the description of an outfit he or she will be wearing in a class style show. Randomly read the descriptions and see if the children can pick out whose outfit is whose. (Make sure the children are wearing their outfits.)

Assessment

Collect the written descriptions of objects, places, and people and listen carefully to each child's oral description. Evaluate how well the descriptions match the things described.

Explanations

Goal

The child will be able to explain a concept or problem.

Activity Ideas

- Have children bring to school materials related to their hobbies. Have them explain what they do with their hobbies and why they enjoy them.
- Have the children explain to each other how to do arithmetic problems.

Assessment

Listen to the oral explanations, noting the amount of detail used by each child. Also, observe the children explaining arithmetic problems to each other.

Persuasive Communication

Children are subjected to persuasive communication every day—from parents, teachers, and peers and from diverse strangers via the family television set. A message is persuasive when it advances a claim on the listener's beliefs or behaviors. While young children are clearly targets of the persuasive messages of others, they also try to influence those with whom they associate. While higher order skills related to reasoning and critical listening emerge at later developmental levels, young children can learn to give reasons for claims and can learn to recognize the persuasive intent of messages they receive.

General Goals

The activities in this unit are designed to help students to
- recognize and evaluate messages with persuasive intent.
- persuade an individual in a socially acceptable manner.

Recognizing Persuasive Messages

Goal

The child will be able to recognize and evaluate messages with a persuasive intent.

Activity Ideas

Talk with the children about the variety of messages that urge them to buy, do, or believe something. Place a list of such persuasive messages on the board, for example, cereal ads, parental "do's and don'ts," and teacher comments such as "Do you wish to take your seat?" For each message, identify any reasons (implicit or explicit) given in support of the claim.

Assessment

Note which students are able to identify persuasive messages. Be sensitive to student recognition that claims are supported by reasons (either stated or unstated).

Persuasion

Goal

The child will be able to persuade an individual in a socially acceptable manner by using eye contact and a calm voice.

Activity Ideas

- Have the children practice role-playing the following situations:
  - A child's friends are all going to a slumber party on Friday night. The child's parents already have said that he or she can't go. The child should persuade them to change their minds.
  - A child just finished reading a wonderful book in reading class. He or she would like to persuade friends to read it so he or she can work on a book report with them. Have children think of what they would say and write down their persuasive points.
  - A child has just been asked to sell candy bars for his or her scout troop or organization. The child wants to sell enough to win first prize. The child should develop a persuasive speech to sell these candy bars to his or her classmates.
- Have children try to persuade their classmates to follow school rules by generating catchy slogans.

Assessment

Observe the role-playing simulations. Collect any written persuasive messages. Will the reasons given persuade a peer audience? Share effective persuasive messages with the class.

Activities for Parents

The following Activity Sheet: Learning Is Fun, may be duplicated and given to parents of pre-kindergarten through Grade 3 children for home use.

Activities for Parents

Learning Is Fun

- Parents should take the time to listen to their children when they want to talk. It's a good idea for the parent to set aside what he or she is doing and attend to a child in an unhurried fashion.
- Parents can try to give children plenty of choices in daily life. Children who make a lot of choices when they are young are usually better problem solvers when they get older because they are accustomed to making decisions. Examples of choices include letting young children decide between juice or milk at breakfast and letting them pick their clothes.
- Parents can let children learn informative communication by explaining daily household tasks.
- Family meetings foster communication skills by letting each family member state how he or she feels about certain topics, such as chores, possible vacation sites, and getting a new pet.
- Parents can teach children how to answer the telephone politely, how to carry on a conversation, and how to end the telephone conversation. (Children can role-play with a play phone.)
- Children can practice leadership roles by calling people to the table, deciding what the family should eat for supper, or deciding what the topic of conversation should be.
- Children and parents can role-play different parts of the children's favorite storytime books by using gestures and changing voices to match the characters.
- Parents should be aware that they are important role models for children. How parents greet people, answer the phone, and express gratitude will affect their children's perceptions of how these social graces should be performed.
- Parents can read Mother Goose nursery rhymes to their children and have the children vocalize different characters' sounds. The children can recite one part of the verse and the parents another.
- Parents can talk with their children about feelings . The children could draw pictures of emotions they have felt. A string or a piece of yarn could be used to illustrate these emotions on paper. For example, if a child is happy, turn the string into a smile.

- Parents can take walks with their children, with everyone describing what they see.
- Parents and children can play "I see something" by looking around and describing objects. For example, someone describing a basketball could say, "I see something big and round and orange. What is it?"
- Tape recorders are wonderful machines for children to operate. Parents can teach children how to use it and encourage them to make up stories to record. (Putting red tape on the stop button and green tape on the play button may help.)

- Parents and children can share slides or photographs from parents' childhood, explaining that the children's grandparents are the parents' parents. Using a photo album of when the child was a baby, parents can help their children design captions for each picture.
- While driving in the car, parents can explain what they see and ask their children questions such as "It looks like it's getting cloudy; what usually happens when big dark clouds move in?"; "The stop light is turning yellow. What should I do?"; and "That big truck has a picture of a milk carton on the side of it. What could it be carrying?"
- Children and parents can switch roles and carry on a conversation. Parents should pay close attention to what their children say to see if the children use the same phrases and tones of voice as the parents. This exercise can illustrate to parents what kind of communication role models they provide.
- Children can dress up and pretend to be certain characters. For example, a child could wear Mommy's or Daddy's rain coat and pretend he or she is a detective.
- Parents can watch TV programs with their children and discuss what each show is about.
- Parents and children can play a game wherein the children suggest people, places, and actions and the parents make a story out of them. For example, if a child suggested Popeye, tricycle, and Hawaii, the parent could tell a story about Popeye riding a tricycle in Hawaii. The parent could include the child's name and actions in the story to hold the child's interest.

Teaching Listening and Speaking Skills: Middle Level Sequence

Introduction
The Communication Process
Affective Communication
Ritualistic Communication
Imaginative Communication
Informative Communication
Persuasive Communication

Introduction

It is widely recognized that the four language modes are taught best in when integrated with each other. The authors of DPI's *Guide to Curriculum Planning in English Language Arts* explain, "Because of the shared or complementary features of listening, speaking, reading, and writing, instruction that carefully and systematically integrates these language processes will be more effective than instruction that artificially fragments them." (Last, et al., 1986, p. 8.)

While the call for integration has a good deal of merit, it is also widely recognized that few intermediate and middle level teachers have a sound grasp of the nature of listening and speaking and how they are best taught. Before teachers can be expected to integrate listening and speaking instruction, they need a clear notion of the nature of these oral language modes.

The purpose of this section is to provide listening and speaking activities that may be integrated into elementary language arts and other subject matter curriculums and into middle level English and language arts curriculums. This guide can also be used as the basis of a middle school speech communication course that includes reading and writing.

The guide is organized by the functions, or purposes, of communication. The authors chose this nontraditional approach over traditional and contemporary approaches to teaching listening and speaking after careful consideration. The authors of Wisconsin's curriculum planning guide in English language arts also chose this functional approach. Although organized by function, the guide allows students to send and receive a variety of messages involving differing audiences, contexts, message forms, and media. The course contains six major units.

1. The Communication Process
2. Affective Communication
3. Ritualistic Communication
4. Imaginative Communication
5. Informative Communication
6. Persuasive Communication

The instructional approach of the curriculum could be described as an activity approach. Students engage in activities that encourage listening and speaking for different purposes and audiences. They also learn communication concepts through activities designed to improve communication effectiveness.

Each of the six units are developed around a consistent format of seven parts: introduction; goals; an overview of activities; activities, including their purposes, procedures, and underlying concepts; assessment; references; and handouts related to the activities. This guide is written so that teachers can teach directly from it without using a textbook.

The middle school or junior high teacher of an autonomous speech course could use the activities in the same order as they appear in this guide. A middle level English teacher may wish to draw upon this guide as a supplement to, and as a means of enriching, traditional English curriculums. Included in many activities is a section called "Possible Applications" in which suggestions for integrating activities with middle school English content and other curricular areas are offered.

Teachers should use their judgment as to which activities are appropriate for classes or individual students. Teachers also need to be aware of resources within the school and community for students who reveal the need for help in a personal area.

It is hoped that this curriculum provides the basis for improving the quantity and quality of listening and speaking in the intermediate and middle level grades. The

success of these activities will depend upon the teacher's ability to adapt the activities to the needs of the students and the teacher's willingness to provide purposeful oral communication experiences for students.

The Communication Process

The activities in this unit are designed so students of all abilities can experience success. Teachers should nurture a nonthreatening classroom environment, in which the students feel comfortable experimenting with oral expression, and de-emphasize grading. In simpler terms, doing the activities should be fun.

The unit begins by analyzing the communication process in simple terms. The students will be introduced to the communication model and will apply the model to ordinary communication situations. The other three activities in the unit stress vocal and physical delivery skills. The vocal delivery activity includes tongue twisters and a thirty-second radio news simulation. The physical delivery activity includes analysis of a popular television show for nonverbal communication and a pantomime game. The unit culminates in a storytelling activity that synthesizes all of the elements of communication.

General Goals

The goal of the unit is to introduce central concepts of the communication process while improving the listening and speaking skills of the students. The general goals related to the communication process are especially appropriate at the fourth through eighth grade levels. In implementing these activities, the standards that apply to each general goal will vary depending upon the age and ability of students within these grade levels.

This curriculum is designed to help the student

A. list the elements of the communication model.
B. identify elements of the communication model in pictures and in everyday life.
C. describe the importance of feedback when communicating.
D. identify and define elements of vocal delivery.
E. demonstrate elements of effective vocal delivery.
F. effectively combine vocal aspects of delivery in a public speaking setting.
G. define nonverbal communication.
H. identify and define elements of physical delivery.
I. demonstrate elements of effective physical delivery.
J. effectively combine elements of physical delivery to communicate nonverbally.
K. tell a story effectively combining both vocal and physical aspects of delivery.
L. discriminate clearly enunciated sounds.
M. use context clues to understand sounds that are not clearly enunciated.
N. listen purposefully with concentration.

Table 1 on the following page illustrates how the activities in this unit relate to the general goals and how many periods students will need to accomplish the desired outcomes.

The Communication Process

Overview

Activity Name	Learning Experience The student will	Estimated Time	Related Goals
"The Communication Model"	• identify the communication model in a conversation. • identify the communication model in pictures. • give directions without feedback.	three periods	A, B, C
"Men Munch Much Mush and More"	• deliver tongue twisters clearly, loudly, and correctly. • write and deliver a 30-second radio broadcast.	three periods	D, E, F
"Let's Get Nonverbal"	• analyze nonverbal messages of speakers. • communicate solely through nonverbal means.	two periods	G, H, I, J
"Once Upon A Time . . ."	• combine physical and vocal delivery to tell a story.	three periods	E, F, I, J, K
"Listening for Lyrics"	• listen to an unfamiliar song and write out the lyrics.	one period	L, M, N

Activity: The Communication Model

Estimated time: Three periods

Purpose: To introduce a simple communication model

Procedures: Period one

- Before class prepare one small sign or placard for each element in the communication model (see Activity Sheet 1: The Communication Model). The cards should be large enough for the entire class to see clearly.
- Begin by asking for a volunteer to come to the front of the room. Using Activity Sheet 1 as a script, have Person #1 read Part A from the script. Ask the audience which one of the elements on the placards represents the person at the front of the room (sender).
- Ask the audience which placard represents what was said by Person #1 (message).
- Now add Person #2 to the front of the room and read Part B. Ask what element is represented by Person #2 (receiver).
- Distribute Activity Sheet 1 to the class. Have the students look at the model and see if they can identify the remaining two parts of the communication model (channel and feedback).
- Have the people at the front of the room finish the script. Discuss and identify in the script the elements of the communication model in reference to the diagram at the bottom of Activity Sheet 1.
- Show the class a picture from a magazine or a book in which all parts of the communication model can be identified.
- Identify and discuss the picture, applying labels from the communication mode.
- Assign each student the task of bringing to class a photo or picture exemplifying the communication model. Tell the students they will have to guess or infer what the message and feedback are in each picture.
- An alternative to having students bring the pictures would be to use photographs from your school of students, teachers, administrators, and staff engaged in communication. A source might be a district public relations person or the school newspaper or yearbook staff, or you may wish to take your own photo.

Procedures: Period two

- Begin by reviewing the communication model.
- Have students complete Activity Sheet 2: The Communication Model in Pictures.
- In small groups have each student show his or her picture explaining the parts of the communication model, including guesses as to message and feedback.
- Each group should then choose a person to share and analyze his or her picture for the class.
- Point out the different forms the channel can take in the student pictures.

Procedures: Period three

Adapted from Frost, 1987, p. 34

- Begin by discussing feedback and its importance in the communication model.
- Pair each student with a partner.

- Instruct each pair to cut the following identical shapes from a sheet of paper: two circles, two triangles, two rectangles, and four squares. Instruct the pairs to divide the shapes between them so that each has a complete set of pieces.
- Tell students to sit back-to-back with a partner. Tell one person in the pairs to arrange the pieces in a design so that all pieces touch or overlap one another. The students should not look at the other partner's design.
- Now have the student who has made the design give instructions so that his or her partner can duplicate the design. No questions can be asked as the instructions are given.
- When the pairs have finished, have them compare their designs for accuracy.
- Instruct the partners to change roles and try again.
- Discuss the importance of feedback in the communication process. Students could record their reactions to the activity in a journal or in writing to hand in.

Concepts

- A simplified communication model includes sender, receiver, channel, feedback, and message.
- Feedback is a necessary component of effective communication.
- The communication model can be applied to everyday communication situations.

Feedback

- Throughout the activity students will provide feedback to each other.
- The teacher will provide feedback during class discussions.

Activity: Men Munch Much Mush and More

Estimated time: Three periods

Purpose: To introduce the notion of how to employ and evaluate aspects of vocal delivery

Procedures: Period one

- Secure the use of a large room such as a cafeteria, auditorium, or gymnasium for this class period.
- Introduce and demonstrate three of the aspects of vocal delivery: volume, articulation, and pronunciation.
- Assign one tongue twister on Activity Sheet 3: Men Munch Much Mush and More, to each student or pair of students. Have each student deliver the tongue twister five to ten times to a partner.
- Have the students pick a tongue twister on Activity Sheet 3 "from the hat" and read it clearly, loudly, and correctly for the class.
- Stress the importance of articulation and pronunciation.
- Repeat the procedure changing the distance between the audience and the speaker so that the speaker's volume must increase.
- Have the student audience evaluate the speaker's volume.
- Stress the importance of volume and projection in a public speaking situation.

- Extend the activity by having students practice voice projection by reading aloud, increasing the distance between speaker and audience. A possible source of more tongue twisters is Dr. Suess's *Oh Say Can You Say*.
- Have students record observations and reactions to the activity in journals or in writing to be handed in.

Procedures: Periods two and three

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- Secure the use of a microphone with an amplifier and speaker. (Speakers may sit behind a partition if audio equipment is unavailable.)
- Introduce the remaining aspects of vocal delivery: rate, pitch, and quality. Demonstrate these concepts and discuss well-known speakers in the context of these three delivery aspects.
- Assign each student or each pair of students to write a 30-second radio broadcast that will be delivered with fluent, moderated voice. Explain that fluent voices (or "radio voices") are pleasant to listen to.
- Use Activity Sheet 4: Fluent-Voice Radio Broadcast, to plan the broadcast.
- Generate ideas for broadcasts using class discussion. Topics could be national, state, city, or school news, sports, weather, or announcements.
- Encourage students to practice their radio broadcasts at home for a parent to receive extra credit. (See Activity Sheet 5: Radio Home Practice Evaluation.)
- Have students deliver radio broadcasts with the microphone outside the classroom or behind a partition so that only their voices are heard.
- Have students and the teacher provide feedback as to rate, pitch, and quality of the vocal delivery.
- To emphasize the quality of the voice, record the broadcasts. Have students react to hearing the quality of their voices.
- Have students record observations and reactions to the activity in journals or assignments to be handed in.

Concepts

- Pronunciation, articulation, and volume are important elements of vocal delivery.
- Rate, pitch, and quality are important elements of vocal delivery.
- Used effectively, variation of the vocal aspects of delivery can enhance a speaker's oral message.
- A fluent "radio voice" is pleasant to listen to.

Feedback

- Speakers will receive feedback after their performances from the teacher and other students.
- Students will receive written feedback from the teacher in journals or on written assignments.

Possible applications

- Difficult vocabulary terms from content areas can be substituted for tongue twisters.
- Students could read texts or literature from content areas instead of writing their own radio broadcast scripts.

Activity: Let's Get Nonverbal

Estimated time: Two periods

Purpose: To introduce nonverbal communication and the physical aspects of delivery

Procedures: Period one

Adapted with permission from C. Johnson, 1987, p. 10.

- Begin by defining and demonstrating some forms of nonverbal communication.
- Introduce and demonstrate aspects of physical delivery: posture, gesture, body movement, facial expression, and eye contact.
- View a videotaped episode of *The People's Court*, pausing frequently to analyze nonverbal cues and physical aspects of delivery of each participant in the case as well as the vocal aspects of delivery.
- Have students use Activity Sheet 6: People's Court Viewing Sheet, to record their observations.
- Ask students to suggest ways the participants could improve their nonverbal messages and delivery.
- Finally have students predict the judge's final decision and give reasons for their beliefs.
- Have students record their observations and reactions to the activity in their journals or written assignments to be handed in.

Procedures: Period two

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- Review the notion of nonverbal communication and the physical aspects of delivery.
- One at a time, have each student go before the class and pick a card with the name of an object from Activity Sheet 7: The Bulgarian Game. Audience members pretend they cannot speak the language of the person in front of the room. Each person must—through pantomime—describe the item on the card as though needing the item.
- Audience members call out their answers until someone guesses the item. The person in the audience guessing correctly performs next.
- Discuss the physical aspects of delivery used to communicate nonverbally.
- Students may record observations and reactions to the activity in a journal or written assignment to be handed in.

Concepts

- Communication can be nonverbal as well as verbal.
- Physical as well as vocal aspects of delivery can communicate meaning.
- The physical aspects of delivery include posture, body movement, facial expression, and eye contact.
- Other nonverbal aspects of communication can include spatial relationships, appearance, and time.

Feedback

- Students receive feedback during and after performances from the audience of students and the teacher.
- The students will receive written feedback from the teacher in journals or on written assignments.

Possible applications

- Instead of this game, the students can play charades using concept terms or titles in content areas.
- Students in social studies could stage a mock trial modeled after *The People's Court*.
- Students in language arts could stage a mock trial, role-playing literary characters in verbal conflict.

Activity: Once Upon a Time

Estimated time: Three periods

Purpose: To have students combine effective vocal and physical aspects of delivery when telling a story

Procedures: Period one

- The teacher should demonstrate a storytelling performance. It may be useful to first demonstrate ineffective use of physical and vocal delivery, and then tell the story using effective delivery.
- Discuss the characteristics of a good storytelling performance including vocal and physical aspects of delivery; expression; characterization (character voices); and distinct beginning, middle, and end.
- Explain that each student must tell a two-minute story employing effective vocal and physical delivery.
- Explain that the story may be original (for example, early childhood story) or may be from a book (for example, *The Brothers Grimm Fairy Tales*, Hans Christian Andersen, cultural folk tales, and legends.)
- Introduce and discuss the Storytelling Evaluation Form, Activity Sheet 8.
- Begin writing and adapting stories. Explain that each story should have at least two characters, and, therefore, two distinguishable voices.

Procedures: Period two

- Group students in threes.
- Distribute two storytelling evaluation forms to each student.
- Have the students tell their stories while the other two students in the group listen, time, and evaluate the storyteller using Activity Sheet 8.
- Advise students to tell their stories at home.
- Assign order of speaking.

Procedures: Period three

- Have the students tell their stories to the entire class.
- Evaluate each student orally after the performance with the help of the other students and in written form using Activity Sheet 8.
- Conclude by having students record observations and reactions to the storytelling activity.

Concepts

- Storytelling combines oral and physical aspects of delivery.
- Characters in stories should be distinguished vocally and physically. In distinguishing characters vocally, it is important to vary vocal quality (for example, ghostly quality, guttural quality).
- Stories should have a beginning, middle, and an end.

Feedback

- Students receive feedback from other students in small groups.
- Students receive oral feedback from the audience of other students and the teacher.
- Students receive written feedback from the teacher on the evaluation form and in journals or written assignments.

Activity: Listening for Lyrics

Estimated time: One period

Purpose: To challenge students to concentrate on listening for the lyrics of a song

Procedure

- Locate a recording of a song to which the students would not know the words. It would be best if you have access to the actual lyrics to the song. The recording could be of a contemporary song too new for the students to have memorized the words, or the song could be an "oldie."
- Tell the students to listen to the song for the lyrics. Then play the song at least once without interruption while the students write down as many of the lyrics as they can. Then play the song again, pausing after lines in the song to allow the student time to write.

- Have the students confer with partners or in small groups until they feel they have all the lyrics to the song.
- Hand out the actual lyrics to the song so that the students can see if they listened correctly, and then play the song one more time.
- Finally, after listening to all the songs, discuss the students' different interpretations of the lyrics. Then discuss the need for concentration and purpose when listening.
- Think of examples of barriers to listening. Discuss how each barrier affects listening.

Concepts

- Listening requires concentration.
- Listening also requires purpose, or something for which to listen.
- Context clues can help to understand words that are difficult to hear clearly.
- Individuals may listen to the same message but interpret the words quite differently.
- Barriers to effective listening include

—external distractions (for example, a lawnmower droning outside the window or hot, humid weather
—internal distractions (for example, hunger pangs, anxiety, sleepiness);
—speaker's style (annoying mannerisms, unnecessary speech like "ya know");
—a listener's desire to talk;
—a listener's lack of information; and
—a listener's lack of interest in the subject. (Galvin, 1985, pp. 25-30)

Feedback

- Students receive feedback from each other when comparing lyrics.
- The teacher provides feedback when the actual lyrics of the song are distributed and through discussion.

Assessment

Oral performances

"Men Munch Much Mush And More," "Let's Get Nonverbal," and "Once Upon a Time" culminate in oral performances which may be graded. Because the storytelling activity, "Once Upon a Time," is a synthesis activity, it should be the most heavily graded or the only graded activity.

Written assessments

- "The Communication Model" includes a written assignment in the form of Activity Sheet 2: The Communication Model in Pictures.
- "Men Munch Much Mush And More" includes written assignments in the form of Activity Sheet 4: Fluent-Voice Radio Broadcast, and the 30-second radio script.
- A written journal is suggested and can be used throughout the unit for evaluation.

In addition, objective tests can be written from concepts and procedures in each activity.

The Communication Process

The Communication Model

Part A

Person #1: I wish I knew what to wear tonight. Should I wear jeans? I should ask

_____.
person #2

(*Add Person #2*)

Part B

Person #1: (*To person #2*) What do you think I should wear to the concert tonight?

Part C

Person #2: I think you should wear your blaze orange muscle shirt, your bright green pleated pants, your blue high top basketball shoes and one white glove.

Part D

Person #1: Yeah. That's a great idea. That's what I'll wear.

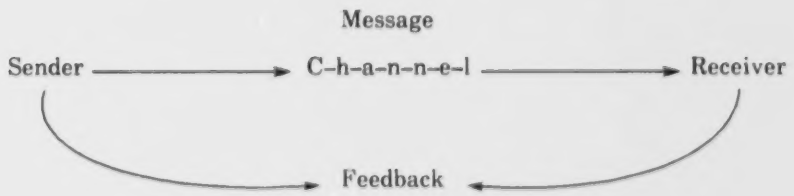
Part E

Person #2: And be sure to add a lot of styling mousse to your hair, too.

Person #1: Hey, thanks! That's fabulous advice. Where'd you learn to be such a fashion expert?

Person #2: I guess I inherited it. My Dad is from Paris, Texas.

Communication Model



The Communication Process

The Communication Model in Pictures

Directions: Look carefully at the picture you have chosen. Answer the questions as completely as possible.

Name _____

1. Who is the *sender* in your picture? _____

   _____

2. Who is/are the *receiver(s)* in your picture? _____

3. What *channel(s)* is/are being used? _____

4. What do you think the *message(s)* is/are? _____

   _____

   _____

   _____

5. What *feedback* helps the sender and receiver communicate? _____

   _____

   _____

   _____

   _____

The Communication Process

Men Munch Much Mush and More

Part I

Directions: These tongue twisters should be repeated six times. Pronounce and articulate the phrases carefully.

- selfish shellfish
- red leather, yellow leather
- specific Pacific
- Burgess's Fish Shop Sauce
- black bug's blood
- toy boat
- fruit float
- pre-shrunk shirts
- rubber baby buggy bumpers
- knapsack straps
- unique New York
- Men munch much mush!
- Rush the washing, Russell!
- good blood, bad blood
- fresh fried fish

Part II

Directions: Repeat these three or four times:

- Slippery southern snakes slide swiftly down ski slopes.
- Wee Willy whistles to wise Wilbur Whale.
- A real red rooster roosts in the rain.
- Beautiful brooks babble between blossoming banks.
- Ten terrified tomcats are tottering in the tops of three tall trees.
- The sixth sheik's sixth sheep is sick.

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The Communication Process

Fluent-Voice Radio Broadcast

Announcer(s): _____

Type of broadcast: _____

I. Background (*List the kinds of personalities, moods, events, TV characters, and stories you associate with fluent voices.*)

II. Five ideas for news items

1.

2.

3.

4.

5.

III. Script

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The Communication Process

Radio Home Practice Evaluation

Name _____

Date _____ Hour _____

To the Parent: Please listen to and time your son's or daughter's 30-second radio broadcast. Then answer the questions to help the speaker improve. The speaker will receive extra credit for practicing the radio broadcast at home. Thanks.

1. Radio broadcast length: _____:_____

2. Did the speaker use a fluent "radio voice"?

3. Was the voice pleasant to listen to?

4. What was the best part of the broadcast?

5. What do you think could be improved?

6. Comments:

Parent's signature _____ Date _____

The Communication Process

People's Court *Viewing Sheet*

Name_____

Date_____

Directions: During and after viewing a *People's Court* episode, fill in your own observations below.

Nonverbal communication:	Plaintiff (s)	Defendant (s)
Appearance		
Gestures		
Posture		
Eye contact		
Facial expression		
Voice		
Other		

Do you think nonverbal cues will influence the judge's decision? _____

Why? _____

The Communication Process

The Bulgarian Game

Directions: Write each item below on a card. Have each student pick a card and then, through pantomime, describe the item on the card for the rest of the class.

car jack

can of motor oil

can of bug spray

ballet toe shoes

candy bar

lipstick

tape recorder

bookends

overcoat

clipboard

clock

squirt gun

computer diskette

sunglasses

chainsaw

bird cage

curtains

watering can

stapler

TV antenna

spaghetti

roller skates

flashlight batteries

lamp/sunlamp

baby bottle

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The Communication Process

Storytelling Evaluation Form

Storyteller: _____

Story title: _____

Date: _____

1. **Vocal delivery**
   - a. Volume _____ (10)
   - b. Articulation and pronunciation _____ (10)
   - c. Pitch _____ (10)
   - d. Rate _____ (10)
   - e. Quality _____ (10)
2. **Physical delivery**
   - a. Posture and movement _____ (10)
   - b. Facial expression _____ (10)
   - c. Gestures _____ (10)
   - d. Eye contact _____ (10)
3. **Creativity, story structure, and length** _____:_____ _____ (10)

TOTAL _____ (100)

4. **Comments**

_____

_____

_____

_____

_____

Evaluator: _____

Affective Communication

Affective communication may be defined as exchanges involving the expression of feelings. People communicate many messages: hope, trust, appreciation, sorrow, anger, or disapproval. The ability to transmit feelings, be they positive or negative, is a necessary skill for interpersonal relationships.

Children's self-concepts are formed in the home. Still, throughout the years of schooling, a child's self-concept also will be influenced by interactions with the teacher, peers, and others in the classroom environment. Research has shown that affect plays a major role in learning. Consequently, teachers need to be especially sensitive to student feelings.

In the upper elementary and middle school grades, the need for students to express their feelings becomes a major concern. Students need to be provided with opportunities for expressing their feelings and for reacting empathically when others do the same to gain a firm sense of their own identity.

On matters of popular controversy, every student has a right to his or her opinion. Teachers should recognize that right by encouraging students to express their opinions and by withholding judgments. In addition, students should be provided with frequent opportunities to express their feelings about themselves as well as about others.

This unit is organized around three main types of affective communication: expressing opinions, expressing feelings about self, and expressing feelings about others. The emphasis is on encouraging students to feel comfortable disclosing affect and on guiding their development of empathic listening skills. By doing so, both listening and speaking skills are addressed in this unit.

General Goals

The general goals listed below remain basically the same across the fourth- through eighth-grade span. The teacher's expectations will vary for each goal according to student ability and interest. Generally, at the end of this unit, the student will be able to

A. identify the three main types of affective communication: opinions, feelings about self, and feelings about others.
B. express opinions on various topics in a variety of contexts.
C. recognize viewpoints that differ from their own.
D. share opinions in an open-minded fashion.
E. express feelings about self to others.
F. express positive and negative feelings toward another.
G. accept praise and criticism in an appropriate manner.
H. recognize the emotional states of others.
I. invite expressions of feelings through nonverbal and verbal feedback.
J. provide clarifying responses to expressions of feelings.
K. ask open-ended questions to facilitate a speaker's expression of feelings.
L. provide tactful advice when necessary.

Table 2 on the following page illustrates how the activities in this unit relate to the general goals and how many periods students will need to accomplish the desired outcomes.

Affective Communication

Overview

Activity Name	Learning Experience The student will	Estimated Time	Related Goals
"In the News"	• express an opinion in a small group. • listen nonjudgmentally to opinions in small groups. • encourage others to share opinions in small groups.	one period	A, B, C, D
"Liked/Disliked"	• express an opinion to the entire class. • listen nonjudgmentally to opinions opposite from his or her own in a large group setting.	one period	A, B, C
"It's Not Fair"	• express negative feelings in a small group. • listen empathically to negative feelings of another. • assess speaker's disclosure of negative feelings. • assess listener's response to an expression of negative feelings.	one period	A, E, H, I, J, K, L
"Empathy Interview"	• reflect upon the perspective of people with special needs. • listen empathically to a person with special needs. • express appreciation to the interviewee. • plan for future interaction with special people.	one period	A, H, I, J, K
"Analogy Speeches"	• express feelings about self in a two-minute analogy speech. • identify feelings expressed by speakers through the use of analogies.	two periods	A, E, H, I
"Peering at Our Peers"	• use adjectives to express feelings about peers. • listen receptively to adjectives about self from peers.	one period	A, E, F, G, H, I
"Walking in the Shoes of Another"	• simulate an expression of negative feelings toward another. • simulate accepting negative feelings toward self.	one period	A, F, G, H, I, J, K, L

Activity: In the News

Estimated time: One period

Purpose: To provide an opportunity for students to share opinions

Procedure

- Provide information on the nature of opinions using concepts listed in this activity.
- Divide class into groups of four or five students. Have students express their opinions on current events topics. Students are to voice their opinions in a freestyle manner; they need not raise their hands before speaking. Every group is responsible for ensuring that all members express opinions. When not talking, students will listen, providing clarifying responses to speakers using concepts listed in this activity. Have each group choose a spokesperson to report to the whole class.
- Have students form a large circle facing each other. Have each spokesperson summarize the opinions that were shared by group members.
- Time permitting, have the students reform into new groups of four or five, select a new topic for discussion, and repeat procedure.

Concepts

These concepts are from Allen, Brown, and Yatvin, 1986, pp. 250-252.

- Everyone is entitled to his or her opinion.
- No opinion is considered to be wrong.
- People should acquire tolerance for viewpoints that differ from their own.
- The expression of opinions may have great significance for one or more participants in the communication transaction.
- Expressing opinions does not always come easily for people. An environment of acceptance and trust must be constructed.
- "Clarifying responses" are questions a listener asks to encourage students to express themselves clearly.

— Have you felt this way for a long time?
— What do you mean by _____?
— Can you give me some examples of that idea?

Feedback

Throughout the activity students should provide positive feedback to encourage one another. The teacher may wish to monitor small group discussions to ensure that students are providing supportive feedback.

Possible applications

- Intermediate grade teachers may integrate this activity by providing students with opportunities to express their opinions on units recently studied in science or social studies or school happenings (for example, recess, classes, lunch, school assemblies)
- In middle school English and speech classes, teachers may have students express opinions about literature or other commonly read materials.

Activity: Liked/Disliked

Estimated time: One period

Purpose: To further student skills in expressing opinions

Procedure

- As a class, view a ten-minute taped or live television program segment.
- After viewing the segment, instruct students who liked the segment to sit on the left side of the room and those who disliked it to sit on the right side of the room.
- In an alternating fashion, have individual students state opinions by saying: "I liked/disliked it because . . . ."
- Time permitting, view a new segment and repeat the process.

Concepts

These concepts are from Allen, Brown, and Yatvin, 1986, pp. 250-252.

- Everyone is entitled to his or her opinion.
- Expression of opinions may have great significance for one or more participants in the communication transaction.
- People should acquire a tolerance for viewpoints that differ from their own.
- The role of each class member is to ensure that one person talks at a time, provide the speaker eye contact and discourage anyone who may seek to keep someone from fully expressing an opinion.

Feedback

Constant feedback will be provided by the two groups, as they respond to the message of their own and other group members. Conclude the activity by discussing why members of the class have different opinions.

Possible applications

- This activity can be integrated into science and social studies by inviting students to react to films, slides, tape shows, or other course materials.
- In middle school English or speech classes students may share opinions about books, movies, TV programs, or speeches using the same split-class format.

Activity: It's Not Fair

Estimated time: One period

Purpose: To provide an opportunity for students to express personal feelings concerning unfair situations and to practice empathic listening skills

Procedure

- The activity consists of having the students role-play a given situation. Person One responds to the situation (see Activity Sheet 1: Problems for "It's Not Fair"). Person Two becomes the empathic listener. Person Three is an observer.
- Provide information on self-disclosure and empathic listening using concepts listed in this activity.
- Working in dyads have students complete Activity Sheet 2: Empathic Listening Worksheet for problems for "It's Not Fair," based on the information given on self-disclosure.
- Divide class into groups of three. Rotate throughout the activity so that each student plays the various roles.
- End the class period with a large group discussion. Have students share their opinions on what took place in their small groups.

Concepts

These concepts are from Allen, Brown, and Yatvin, 1986, pp. 255-56 and pp. 267-69.

- At certain times everyone feels depressed, angry, or betrayed.
- To share feelings with another, one must trust the person with whom one is communicating and be willing to take the risk involved in expressing feelings (self-disclosure).
- Empathic listeners
  - encourage others to express their feelings.
  - become sensitive to verbal and nonverbal cues.
  - assess connotative (implied) and denotative (literal) meanings in the messages of others.
  - provide a verbal mirror of what was said (repeat what has been said).
  - ask open-ended questions calling for an extension of feelings (for example, "Why do you feel that way?").

Feedback

At the end of each role-playing situation, encourage the three group members to discuss how they would feel if that particular problem happened to them in real life.

Possible applications

- In the intermediate grades, this is best integrated throughout the day as appropriate opportunities arise.
- Middle school English students can role-play characters in literature, examining their internal and external motivations.

Activity: Empathy Interview

This activity is adapted with permission from C. Johnson, 1989, p. 4.

Estimated time: One period

Purpose: To allow students to listen empathically while nurturing understanding of people with special needs

Procedures

- Find a student or adult in the school or community willing to discuss and share feelings about a disability or special need with your class. A good resource would be a special education teacher. (For other possibilities, see "Possible applications," in this activity.)
- Before the interview, ask the students to complete a questionnaire or write in a journal about their understanding of those with special needs. Some questions might be:
  - What is the biggest daily problem faced by the interviewee?
  - What do you think concerns the interviewee most about people he or she encounters?
  - What do you think the interviewee would like you to know about people with special needs?
- Have students think of a list of questions about the interviewee's background that will enable students to better understand the interviewee's life (for example, hometown, education, interests, goals, type of disability). Assign a different student to ask each question.
- Assign a student to introduce the interviewee to the class, and then let the students ask their questions. Be sure the questions include whether and when to give assistance to a person with special needs, what people with special needs prefer to be called, what they prefer not to be called, and special peeves they have.
- Assign a student to thank the interviewee for the class and the interview.
- Have students write thank you notes to the interviewee.

Concepts

- Empathic listening involves trying to learn how others feel and how one would feel in the same situation.
- Individuals who have special needs or problems do not want to be treated differently.

Feedback

Students can give themselves feedback by writing what they have learned in a journal or in a paragraph submitted for a grade. They may also reflect upon how they will behave in future interviews with persons who have special needs.

Possible applications

People with special needs could include those with disabilities, members of minority groups, senior citizens, or visitors from foreign countries.

Activity: Analogy Speeches

This activity is reprinted with permission from Webb, 1986, p. 2.

Estimated time: Two periods

Purpose: To improve student skills in expressing themselves through the use of analogies

Procedures: Period one

- Begin class with a discussion of what an analogy is.
- A two-minute speech is to be presented in which a student introduces himself or herself to the audience through the use of an analogy. The student compares himself or herself to any real or fictional thing except another person.
- Provide students with Activity Sheet 3: Samples for Analogy Speeches. Point out the organizational pattern using the concepts listed in this activity.
- Have students prepare speeches on notecards.
- Have students practice speeches.

Procedures: Period two

- Go over the Evaluation Form for Analogy Speeches, Activity Sheet 4, that students will be using.
- Present speeches to the entire class.

Concepts

- An analogy is a comparison between two things otherwise unlike.
- Comparing one's self with something else is a way to express feelings about one's self.
- The organizational pattern of this speech will include an introduction identifying the speaker and the object or thing to whom the speaker is being compared, a body containing at least two main points of support that explain the analogy, and a conclusion containing the speaker's name and that to which it is being compared.

Feedback

- Each speaker will receive evaluations from four designated audience members.
- The teacher will also provide an evaluation.

Possible applications

- In the intermediate grades this activity is easily integrated into a science course by having students compare themselves to animals or plants and into a social studies course by having students compare themselves to natural resources or times in history.
- In middle school English classes, students may look for analogies in the writings of various authors.

Activity: Peering at Our Peers

Estimated time: One period

Purpose: Improving student skills in expressing feelings about others

Procedures

- Discuss adjectives and their uses.
- Go around the room pointing to individuals while saying adjectives that describe them personally.
- Provide each student with Adjective List for "Peering at Our Peers," Activity Sheet 5. Have them fill it out according to the directions. Provide each student with two copies of the activity sheet. One is to be used for analyzing classmates; the second form may be used as a tally sheet by the student to keep track of how others describe him or her.
- Have students select adjectives that best describe individuals in the class.
- When all students have completed the handout, divide them into three groups.
- Have students share adjectives chosen for each member of the group. Each response must be accompanied with a reason the student selected that adjective for that person.
- Have students submit their tally sheets and a paragraph expressing their feelings about the adjectives others have associated with them.

Concepts

- Adjectives are used to describe nouns.
- If people are to understand themselves, they must get information from other people about themselves. (Keltner, 1973, p. 42.)
- Many adjectives exist to help describe others.
- How people perceive themselves is not always how others see them.

Feedback

After small groups are finished, hold an entire class discussion on what students learned about themselves.

Possible applications

- English teachers may wish to integrate this activity with a lesson on adjectives.
- Middle school speech classes may emphasize the power adjectives have in descriptive speeches.

Activity: Walking in the Shoes of Another

Estimated time: One period

Purpose: To improve student skills in expressing feelings towards others in socially accepted ways

Procedures

- Have students role-play various situations in small groups while others in the group observe.
- Discuss the importance of expressing both positive and negative feelings.
- Establish guidelines for the expression of feelings using concepts listed in this activity.
- After dividing into small groups, have two students role-play both roles (Activity Sheet 6: Role-play Situations for "Walking in the Shoes of Another"). Others in the groups will observe and listen, making sure guidelines are met using concepts listed in this activity.
- After two students act out a situation, discuss within the small group what was observed.
- Then have two other students role-play a situation.

Concepts

These concepts are from Allen, Brown, and Yatvin, 1986, pp. 260-261.

- It is unrealistic to expect people to stifle all negative feelings. It may also be unhealthy for a child to hold in feelings of anger, frustration, or disappointment.
- Children should learn to express negative feelings in socially acceptable ways. For example:

— When expressing negative feelings, one should learn to control one's temper and avoid physical action.

— When receiving negative messages from others, one should learn to avoid defensiveness and to recognize the validity of another's negative feelings.

Feedback

After small groups have finished, hold a class discussion about what was observed and learned from this lesson.

Assessment

Oral performances

- "Liked/Disliked," and "Analogy Speeches" involve individual oral performances which may be evaluated and graded.
- "In the News," "It's Not Fair," and "Peering at Our Peers" involve a number of students performing simultaneously, so the teacher's evaluation may be somewhat impressionistic. For this reason the teacher may wish to assign less weight to this work in the final evaluation of student work for this unit.

Written assessments

- Certain activities lead to the production of written work which may be collected and evaluated. Such work includes
  - —thank you notes from "Empathy Interview,"
  - —speech outlines from "Empathy Interview," and
  - —tally sheets and response paragraphs from "Peering at Our Peers."
- Teachers who wish to structure an objective test for this unit may include questions concerning the following content:
  - —the three types of affective communication
  - —examples of clarifying responses
  - —empathic listening (see Activity Sheet 2: Empathic Listening Worksheet for Problems for "It's Not Fair.")
  - —variety of both positive and negative feelings
  - —adjectives that express our feelings about others.

Affective Communication

Problems for "It's Not Fair"

1. You complain to a friend about a teacher who has assigned a great deal of homework for tomorrow.

2. A friend has just called to cancel a date to go to a movie that night. You talk to your mom about how you feel.

3. You worked late last night on a social studies project that was due the next day. When you get to class, you learn the teacher has decided the project is not due because too many students in the class have not completed it. Share your feelings with an older brother or sister.

4. Your parents have grounded you for a week because you returned a library book late. You have paid the fine and cannot understand why you have been grounded. Talk to a relative.

5. After finishing a book report, you leave it on the kitchen table. A younger brother accidently spills milk on it. Talk to your dad.

6. Your best friend ignores you in the hall. Talk to a teacher about it.

7. Role-play any other problems that are concerns of the group.

Affective Communication

Empathic Listening Worksheet for Problems for "It's Not Fair"

Name: _____

1. What is empathic listening? _____

2. Describe your best friend as an empathic listener. _____

3. What kind of control does an empathic listener need to exercise? _____

4. How is watching a part of listening? _____

5. What must you listen for besides word meaning? _____

6. What can you do to encourage a person to speak by showing that you are listening? _____

7. Who have you been able to communicate with best in your life and why? _____

Affective Communication

Samples for Analogy Speeches

Sally's House Cat	John's Sailboat
My name is Sally, and I'm like your average American house cat.	My name is John, and I'm like a sailboat.
*MP1: I require a lot of time alone to pursue my own interests.	MP1: I'm tossed and turned in the wind; I must fight for control.
MP2: I'm very affectionate and loving to my friends and family when I choose to spend time with them.	MP2: When the sailor learns to control the ship, it becomes a precision instrument, working in harmony with nature.
My name is Sally, and I'm like your average American house cat.	My name is John, and I'm like a sailboat.

*MP = Main Point

From Webb, 1986, p. 2. Used with permission.

Evaluation Form for Analogy Speeches

Name _____

Date _____

Evaluator _____

	Circle One	
Introduction		
The speech contained the speaker's name and analogical reference.	Yes	No
Body		
The speaker presented the speech within the time limit of two minutes.	Yes	No
The speech contained two main points of support that explained the analogy.	Yes	No
Conclusion		
The speaker restated his or her name and analogical reference.	Yes	No
Delivery		
The speaker used eye contact with the audience 50 percent of the time.	Yes	No
The speaker spoke loudly enough to be heard clearly in the back of the room.	Yes	No

What did the analogy tell you about the speaker? _____

_____

_____

Affective Communication

Adjective List for "Peering at Our Peers"

Name _____

Directions: Below is a list of adjectives. Decide which ones best describe each individual in the class, and write his or her name on the line next to the adjective. Adjectives may be used more than once. Choose up to four adjectives per person. If there are students in the class you do not know very well, put their names on the bottom line.

ambitious _____
brave _____
carefree _____
cheerful _____
confident _____
courageous _____
critical _____
dependable _____
dignified _____
dreamy _____
energetic _____
friendly _____
gentle _____
happy _____
helpful _____
honorable _____
idealistic _____
imaginative _____
intelligent _____
kind _____

loving _____
modest _____
patient _____
persuasive _____
proud _____
quiet _____
reliable _____
sensitive _____
sincere _____
skillful _____
sociable _____
strong _____
sympathetic _____
thoughtful _____
trusting _____
understanding _____
unpredictable _____
wise _____
others _____
_____

Students you don't know very well: _____

From *Speech: Principles and Practice* by Merrill F. Frost, ©1987. Reprinted by permission of Scott, Foresman and Company.

Affective Communication

Role-play Situations for "Walking in the Shoes of Another"

Grades 4-6

1. You have just asked your mom if you may sleep over at a friend's house Friday night. Your mom says no.

2. Your best friend has gone into your locker to borrow your art supplies without asking permission.

3. During recess you see a friend picking on a younger student. When the younger student falls down, you walk over to your friend because you are angry.

4. You have always been Sally's best friend. Since school started, Sally has also become friends with Becky, who has made it very clear she does not like you. You finally have it out with Sally.

Grades 7-8

1. You and your best friend are having an argument because your friend decided not to go with you to the concert because she or he has just been asked to go with someone else.

2. You are furious with a friend when you learn he or she is going to a party where there is bound to be drinking and drugs. You know he or she wishes to attend because a lot of popular kids from school will be there. You decide to tell your friend how you feel.

3. Your mom and dad are having another fight. You are tired of them always fighting and later that day decide to tell one of them how you feel.

4. A group of your friends is meeting at someone's house to watch a video. You have to babysit for your little brother or sister who is being a brat. What are you going to say to this brother or sister? Remember, it is not his or her fault that you have to babysit.

If you'd like to discuss some other situations, feel free to include some of them.

Ritualistic Communication

Ritualistic communication is something many people take for granted. For example, people greet, introduce, and take leave of each other with very little thought. However, when people ignore certain rituals they give the impression of clumsiness, rudeness, or arrogance. The ability to communicate in an appropriate manner in a variety of contexts is a very important skill to master. This unit contains several real-world activities that should increase the student's success with this form of communication.

Since rituals play such an important role in society, teachers should present the opportunity to practice social rituals in the classroom. In some cases, the teacher may simply model appropriate social amenities in interactions with students. In other cases, students may best acquire competencies through active involvement in activities calling for ritualistic sensitivity.

This unit contains five activities reflecting four of the most important types of ritualistic communication: social amenities, interviews, small group discussions, and formal debates. The focus of these activities is on listening and speaking in a ritualistic manner.

Goals

The goals related to initiating and receiving the major forms of ritualistic communication remain basically the same across grade levels. In implementing these goals, the standards which apply will vary depending upon the age and ability of the student. In general, the student will be able to

A. identify four major forms of ritualistic communication: social amenities, interviews, small group discussions, and formal debate.
B. identify important elements of telephone communication.
C. conduct a phone conversation in a polite manner.
D. evaluate the telephone etiquette of others.
E. identify goals of an interview.
F. conduct an effective interview with a person in a leadership role.
G. analyze the effectiveness of an interview.
H. identify the main elements of small group discussions.
I. accomplish task and group roles in small group discussions.
J. evaluate the effectiveness of small group interactions.
K. identify the main elements of various public ritualistic formats (for example, courtroom procedures, formal debates, and public hearings).
L. participate in a rule-governed public deliberation (for example, a mock trial in the classroom).
M. evaluate the effectiveness of public deliberations.
N. identify the major parts of a television newscast.
O. produce a simulated version of the evening news.
P. evaluate the quality of the classroom productions.

Table 3 on the following page illustrates how the activities in this unit relate to the general goals and how many periods students will need to accomplish the desired outcomes.

Ritualistic Communication

Overview

In the intermediate grades, these activities can be integrated into curriculums in the subject matter fields. At any grade level (four through eight) they may be taught through integration with other language arts activities or as autonomous activities in listening and speaking.

Activity Name	Learning Experience The student will	Estimated Time	Related Goals
"Mellow Tone on the Telephone"	• identify the elements of a phone conversation and what goes into such a conversation regarding such factors as polite manners.	two periods	A, B, C, D
"Let's Interview the Leader"	• identify the goals of an interview and the need for leadership.	three periods	A, E, F, G, K
"I Know What the Judge Will Say"	• identify the elements of public ritual and the use of facts in deliberations.	two periods	A, H, I, J, K
"Mock Trial"	• identify the elements of public debate and evaluate the effectiveness of public deliberation.	four periods	A, K, L, M
"Television News"	• identify and evaluate the quality and effectiveness of mass media in reporting the news.	four periods	N, O, P
"Comment on the Commencement"	• discuss the appropriateness of ritualistic conventions in a commencement speech.	one period	A, P

Activity: Mellow Tone on the Telephone

Estimated time: One to two periods

Purpose: To improve student skills in conducting clear and polite telephone conversations

Procedures: Period one

- Brainstorm about what the students believe is good telephone etiquette. Follow this with student thoughts on what constitutes rude telephone behavior.
- List the qualities mentioned for good telephone etiquette and rude telephone behavior in separate columns on a chalkboard or easel so that all can see.
- Prioritize the good behaviors from one to eight (or more) in order of importance.
- Role-play in pairs various situations that call for telephone etiquette. For example, you dial a wrong number, you leave a message on an answering machine, you change an appointment, you complain about a product or service, and you call directory assistance.

Procedures: Period two

Continue role-playing from the previous class period. Have each pair choose one situation to perform before the class. Have three students evaluate each pair using Activity Sheet 1: Evaluation Form for "Mellow Yellow on the Telephone.." These evaluations will supplement your own.

Concepts

- The caller should identify himself or herself and exchange pleasantries.
- The caller should get to the main point of the call and stay on track.
- The caller should summarize the conversation.
- The receiver should answer politely and exchange pleasantries.
- The receiver should take careful notes and repeat information.
- The receiver should ask clarifying questions.

Feedback

After each role-play, the students evaluate the etiquette of the caller and the person being called using Activity Sheet 1. Both student and teacher evaluations should be shared.

Possible applications

- After practicing telephone etiquette on the first day, upper intermediate students can call governmental agencies for information related to social studies research projects.
- Middle school English classes could stage mock telephone interviews with literary characters.

Activity: Let's Interview the Leader

Estimated time: Two to three periods

Purpose: To introduce the notion of how to employ and evaluate aspects of vocal delivery and to increase student skills in conducting an interview with prepared questions

Procedures: Period one

- Provide information about interviewing using concepts listed in this activity.
- Divide the class into groups of four students to interview the leader of a group (for example, school board president, union leader, chamber of commerce president, or any legislative body leader).
- Telephone the leader to arrange for a taped interview.

Procedures: Period two

As a group, the students will prepare questions related to how parliamentary procedures operate, how the leader learned this procedure, and what his or her duties involve. Circulate and offer reactions to questions.

Procedures: Period three

- Play the audiotapes for the entire class. Three students plus the teacher will evaluate each interview using Activity Sheet 2: Evaluation Form for "Let's Interview the Leader."
- Talk about the effectiveness of the interviews.

Concepts

These concepts are from Allen, Brown, and Yatvin, 1986, p. 339.

- An interview is a conversational ritual that has certain goals to be accomplished.
- An interview consists of a beginning (preparation), middle (question asking), and an end (closure and summary).
- Those who are the most prepared at an interview are the most at ease and the most successful.
- In conducting an interview it is often useful to exchange pleasantries and provide an initial orientation, secure the information, answer the interviewee's question, and conclude the interview by summarizing it, announcing the conclusion, stating future intentions, and formally terminating the interview.

Feedback

The students should give continuous reinforcement to their classmates in preparing for the interview. Following the interview, use Activity Sheet 2.

Possible applications

For intermediate students, the interviews can be on almost any topic being studied at the time and may be conducted either by telephone, in class, or outside of the class.

Activity: I Know What The Judge Will Say

Estimated time: One to two periods

Purpose: To improve student skills in group discussion and problem solving

Procedures: Period one

- Provide information about task and social roles using concepts listed in this activity.
- Watch a segment of *The People's Court* on videotape, stopping just before the judge is about to return with his decision.
- Break into small groups of five to six and share perceptions of what the judge's decision will be and what a fair decision should be.
- The teacher should appoint one student in each group to serve as observer/evaluator using Activity Sheet 3: Evaluation Form for "I Know What the Judge Will Say."

Procedures: Period two

- Each small group should present to the class its decision from the previous period concerning the ruling.
- As a class, watch the judge's decision on the television monitor.
- Evaluate the decision of the judge and of the small groups and watch the segment again from the beginning.
- Evaluate the small group decision-making process.

Concepts

- The initiator will identify the problem.
- The elaborator will clarify it for all.
- The question seeker will ask for more information.
- The secretary will record information accurately.
- The group should ask questions about the quality of the decision.
- The decision should be summarized.
- Group participation involves effective oral and nonverbal deliveries.

Feedback

The students should reevaluate their decisions after hearing the final ruling. They should examine whether they were considering all of the important factors and then come to a class decision. Have each group observer/evaluator report on small group procedures in his or her group and share information reported on Activity Sheet 3.

Possible applications

The concepts of small group process can be used across the curriculum whenever interaction by small groups of students can facilitate learning.

Activity: Mock Trial

Estimated time: Two to four periods

Purpose: To use an imaginary small claims court to practice formal debating

Procedures: Period one

- Give a brief introduction on small claims courtroom process.
- Pay a visit to the local county courthouse and watch several small claims suits or play a videotape of *The People's Court*.

Procedures: Period two

- Hold a brief class discussion about what students saw and ask them what kinds of things they would want settled in a small claims court.
- Divide the class into thirds. Assign everyone in each group a role to play (the State Bar of Wisconsin has information on how to run a mock trial). The teacher will serve as bailiff for all groups.
- Decide which cases are going to be brought to court (the more imaginative the better).

Procedures: Periods three and four

- During the mock trial presentations, one group will perform, one group will serve as audience, and one group will serve as evaluators using Activity Sheet 4: Evaluation Form for "Mock Trial."
- Conclude with a class discussion about what went well and what did not.

Concepts

These concepts are from Hopkins, 1976.

- The small claims court is one forum for formal debates.
- The judge plays a dominant role as she or he assesses the situation, moves things along, and gives the verdict.
- The plaintiff and the defendant present their own cases by assembling facts and forming arguments without legal assistance.
- The witnesses are often called by the defendants and plaintiffs.
- The bailiff insures that courtroom decorum is maintained.

Feedback

The students should be able to evaluate the mock trials in terms of facts and arguments.

Possible application

The concepts of formal debate can be used across the curriculum whenever the perception of two or more students reaches an impasse.

Activity: Television News

Estimated time: Three to four periods

Purpose: To involve the class in a simulated newscast

Procedures: Periods one and two

- Give a brief description of how the television news format is set up (see the concepts listed in this activity).
- Assign roles for everyone to play, for example, anchor, feature reporter, national reporter, weather reporter, sports reporter, education reporter, music reporter, and so forth.
- Review good interviewing techniques (see concepts from "Let's Interview the Leader").
- Students should begin working on their chosen or assigned news team duties.
- When stories are completed, the students will break into small groups (one to three per report) to help each other with introductions, style, and timing.
- Tape recorders may be used for interviews.
- Practice for the next day's performance.

Procedures: Period three

- Perform the newscasts and videotape the results.
- Evaluate what was done as a group and give suggestions on how to make it better.

Procedures: Period four

Replay the videotapes for class viewing and discussion. Conduct a secret ballot vote for the best reporter in each category.

Concepts

- The television news ritual is a well-planned and- formatted production.
- Originality in any ritual makes for more fun.
- Television news reporters usually state their name, the station call letters, and the topic to be covered; use smooth transitions and stay within the topic; use a direct quotation from an interview; stay within a time frame of one to three minutes; summarize the main idea of the story; and use effective oral and nonverbal deliveries.

Feedback

The students should evaluate the production in terms of timing, clarity, and originality. Since each program is videotaped, the teacher may complete a personal evaluation of each student using Activity Sheet 5: Evaluation Form for "Television News." Students should evaluate the role of ritualistic communication in television news programs, especially considering whether ritualistic factors detract from the informative function which is the primary purpose of a newscast.

Activity: Comment on the Commencement

Estimated time: One period

Purpose: To have students analyze high school commencement speeches

Procedures

- Secure a videotape of one of your senior high school's commencement ceremonies.
- Begin the class period by asking if any of the students have been to a commencement exercise. If so, ask them who the speakers were and what they talked about. Discuss the ritual of the high school commencement speech.
- Lead a discussion of the purposes of the commencement speech and its usual tone, mood, or topics.
- Listen to and view the videotape of the speeches, analyzing each speech. Discuss each speech using the criteria in the Concepts section below.
- The speaker's delivery also may be analyzed.

Concepts

- The commencement speech is a ceremonial ritual.
- Commencement speeches usually include contributions and sacrifices made by students, teachers, and parents for the benefit of the graduate; descriptions of the world the graduate is about to enter; and predictions of hope that graduates will contribute to the resolution of world problems. (Allen and McKerrow, 1981, p. 299.)

Feedback

- Students receive feedback from each other during discussion.
- Students receive feedback from the teacher during discussion.

Assessment

Oral performances

- Evaluate and grade "Mellow Tone on the Telephone," "Let's Interview the Leader," "I Know What the Judge Will Say," and "Mock Trial," which culminate in group performance.
- The teacher may assign more weight in grading "Television News," which involves an individual performance.

Written assessments

- "Let's Interview the Leader" includes interview questions that are to be relevant to the topic. The teacher might collect and evaluate these questions.
- "Television News" includes both oral and written matter. The teacher could collect and evaluate the written reports for each news segment.
- Students could keep a journal throughout the unit which the teacher could collect and evaluate.

In addition, the teacher could write objective tests from the concepts and procedures in each activity.

Ritualistic Communication

Evaluation Form for "Mellow Tone on the Telephone"

Student _____

Date _____

Evaluator _____

Directions: Write "Yes" or "No" on the line after each feature of etiquette.

Caller

Beginning:

Identified Self _____

Exchanged pleasantries _____

Middle:

Got to the point _____

Did not get off track _____

End:

Summarized conversation _____

Exchanged pleasantries _____

Receiver

Beginning:

Answered politely _____

Exchanged pleasantries _____

Middle:

Took careful notes _____

Repeated information _____

End:

Asked clarifying questions _____

Exchanged pleasantries _____

Comments _____

_____

_____

_____

Ritualistic Communication

Evaluation Form for "Let's Interview the Leader"

Student _____

Date _____

Evaluator _____

Introduction	**Circle Yes or No**	
Exchanged pleasantries	Yes	No
Provided an orientation	Yes	No
Main Portion		
Secured needed information	Yes	No
Answered interviewee's questions	Yes	No
Ending		
Summarized the interview	Yes	No
Announced the conclusion	Yes	No
Stated future intentions	Yes	No
Formal termination	Yes	No

Comments _____

_____

_____

_____

Ritualistic Communication

Evaluation Form for "I Know What the Judge Will Say"

Group of students _____

Date _____

Evaluator _____

Introduction	**Circle Yes or No**	
Initiator identified problem	Yes	No
Elaborator clarified for others	Yes	No
Body		
Questions were asked for more information	Yes	No
Individuals answered questions	Yes	No
Decisions were accurately recorded	Yes	No
Conclusion		
Questions were asked about decision quality	Yes	No
Decision was summarized	Yes	No
Group Participation		
Encourager urged participation	Yes	No
Supporter praised others	Yes	No
Delivery		
Participants used effective oral delivery (varied rate, pitch, force, and quality)	Yes	No
Participants used effective nonverbal delivery (eye contact, facial expressions, gestures, and movement)	Yes	No

Comments _____

_____

_____

Ritualistic Communication

Evaluation Form for "Mock Trial"

Group of students _____

Date _____

Evaluator _____

Performance Criteria	Circle Yes or No	
1. Roles were clearly identifiable.	Yes	No
2. Courtroom rituals were followed by all.	Yes	No
3. The plaintiff presented a plausible case.	Yes	No
4. The judge asked insightful questions.	Yes	No
5. The defendant offered opposing arguments.	Yes	No
6. Witnesses supported proper sides.	Yes	No
7. All parties stayed in character.	Yes	No

Individual comments for students _____

_____

_____

_____

_____

_____

Ritualistic Communication

Evaluation Form for "Television News"

Student _____

Date _____

Evaluator _____

Introduction	**Circle Yes or No**	
Captured viewer's attention	Yes	No
Stated name, call letters, and subject	Yes	No
Body		
Used smooth transitions	Yes	No
Stayed within topic	Yes	No
Used a quote from an interview	Yes	No
Kept the story within time limit	Yes	No
Conclusions		
Stated name, call letters, and subject	Yes	No
Summarized main idea	Yes	No
Delivery		
Used effective oral delivery (varied rate, pitch, force, and quality)	Yes	No
Used effective nonverbal delivery (eye contact, facial expressions, gestures, and movement)	Yes	No

Comments _____

_____

Imaginative Communication

The power of imagination can help children explore opportunities that are not yet available to them. Experiencing these situations through imaginative communication is an essential component in any well-integrated curriculum. Many experts conclude that learning through imagination is very effective, especially for children.

Because imagining helps people explore worlds foreign to their experiences of everyday life, it is necessary to encourage elementary and junior high students to imagine the possibilities in their worlds. This is an effective tool for learning, with self-motivation built right in.

This unit includes four activities reflecting the four major forms of imaginative communication: stories, drama, poetry, and mixed media. During these activities, the teacher should be sensitive to the development of both imaginative listening and speaking skills.

General Goals

The general goals related to initiating and receiving imaginative communication remain basically the same across grade levels. In implementing these general goals, the standards which apply to each goal will vary depending on the age and ability of the student population. Students should be able to

A. identify four common forms of imaginative communication: stories, drama, poetry, and mixed media.
B. identify important elements of effective storytelling.
C. compose and deliver an imaginative story.
D. take the perspective of an imaginative story character.
E. evaluate the quality of oral story deliveries.
F. identify important elements relating to creative drama.
G. give dramatic interpretations of characters in play.
H. recognize feelings of and parts played by classmates.
I. evaluate effectiveness of dramatic interpretations.
J. identify the main idea and plot line of a short story.
K. create a poem summarizing the main ideas of a story.
L. retell a story in poetic form to the beat of rap music.
M. evaluate the quality of oral delivery.
N. critique the clarity of the main ideas retold.

Table 4 on the following page illustrates how the activities in this unit relate to the general goals and how many periods students will need to accomplish the desired outcomes.

Imaginative Communication

Overview

Activity Name	Learning Experience The student will	Estimated Time	Related Goals
"Bringing Pictures to Life"	• organize thoughts about an object. • describe and relate the situation in a short written story.	two periods	A, B, C, J, K, M
"Back to the Wild"	• assume a role of an animal. • compromise with other opinions or needs. • express conclusions reached in written or verbal form.	three periods	A, B, C, D, H, J, M
"Group Interpreter's Medley"	• role-play an assigned character. • interact with other performers.	three periods	A, D, F, G, H, I, M
"Main Idea Rap"	• assess a selected sentence and describe its meaning in their own words. • write a poem, and deliver it in rhythmic rap format.	two periods	A, J, K, L, N, M
"Appreciative Listening"	• view and analyze three instances of an interpretive event.	one period	A, I, J, M

Activity: Bringing Pictures to Life

Estimated time: Two periods

Purpose: To improve student skills in writing and delivering an imaginative story

Procedures: Period one

- Display a large picture of an individual from a different era or culture.
- The students individually are to assign a new name, occupation, and family status to this person.
- Working silently, each student will write his or her own story about a day in the life of the mystery person.

Procedures: Period two

- Each student will share his or her story or a neighbor's story with the class through oral delivery.
- Have students evaluate each other's stories using Activity Sheet 1: Evaluation Form for Individual Stories.
- The teacher should read the actual biography of the character to the class. Students should decide if they preferred the actual biography or their imaginary ones.

Concepts

- Imaginative stories are not right or wrong, but unique.
- The stories should contain vivid, crisp language, with emphasis on word choice (concrete versus abstract) and figurative language.
- Description of each picture should be organized either spatially (e.g., left to right or top to bottom) or topically (what the figure is doing or his or her background).
- Stories should contain a beginning, a middle, and an end.
- A well-delivered story will capture and sustain the attention of one's listeners.

Feedback

At the conclusion of this activity, the students should discuss what made certain stories good. Additional talks could explore when this process is useful (for example, hypothesizing and problem solving).

Activity: Back to the Wild

Estimated time: Three periods

Purpose: To improve student skills in taking another perspective when writing and when delivering stories in small groups

Procedures: Period one

- Divide students into small groups which will be different animal families (for example, mammals, birds, reptiles).

- Each student should assume the role of an animal.
- Students should work together quietly to come up with ideas for a habitat that will be acceptable for the whole animal family. One student should take notes during this discussion.

Procedures: Period two

- Each student should make an argument for something he or she needs in order to survive as the particular animal.
- After some discussion, all members should compromise on their habitat demands since they are seeking a habitat for their entire animal family.
- Each individual should write a story in the first person about his or her struggle in the habitat decision-making process and how compromise entered into the process.

Procedures: Period three

- Individual students (animals) reunite with their groups (families) and combine their stories into a group story, adding an introduction and a conclusion. Activity Sheet 2: Model for Group Stories, is an example of what the final project might be like.
- A narrator will read the introduction and conclusion for the group. Individual students will tell their own stories when introduced by the narrator. The narrator must also deliver his or her own story.
- Have students use the Evaluation Form for Group Stories, Activity Sheet 3.

Concepts

- Compromising is necessary to make all those involved happy.
- Satisfactory solutions must be acceptable to every member of the group.
- Imaginative communication is useful in problem solving.

Feedback

At the conclusion of this activity, the students should discuss other situations in which compromise is necessary. Other explorations could show the benefits of having group discussions and empathizing with others.

Possible application

An alternative for middle school students would be to assign an occupation to each student. Students should imagine that their town has just been demolished by a tornado. Each student has certain needs and skills to bring to the reconstruction of this town. If they work together and make certain compromises, they can bring the town back to the way it was before the disaster. Things to consider when dealing with compromise include the following:

- Can what one is advocating be attained without hurting the total process?
- Is it a realistic goal for the community?
- Are most people in agreement with the idea?

Activity: Group Interpreter's Medley

Estimated time: Two to three periods

Purpose: To improve student skills in "readers' theatre"

Procedures: Period one

- Divide the class into groups of five to ten students.
- Assign roles to individual students. Have each group select a one-act play. A wide range of skill levels can be found in almost any book of one-act plays for elementary and junior high students.
- Students should practice the lines from the play as time allows.

Procedures: Period Two

- Have each group make interpretive decisions regarding the use of movement and vocal characterizations.
- Practice the final product for presentation during the third class period.

Procedures: Period Three

- Have students perform their plays.
- Have students evaluate each group using the Evaluation Form for Group Interpreter's Medley, Activity Sheet 4.

Concepts

- Review the elements of vocal and physical delivery presented in The Communication Process of the middle level sequence.
- Differentiate between interpretation and acting. Stress that the art forms differ in interaction between members (readers may not physically interact, while actors must) and point of focus (readers maintain eye contact with the audience, while actors make eye contact with each other).
- The students will provide ongoing critical evaluation for each other during group practice sessions in period two.
- A class discussion should follow each performance during period three. An additional period should be used if necessary.

Activity: Main Idea Rap

Estimated time: Two periods

Purpose: To improve student skills in poetry interpretation through the use of mixed media

Procedures: Period one

- Organize the class into small groups of three to five students.

- Assign a poem to each group and have them write a short single sentence that states the main idea.
- Have students write a new poem that retells the story in their own words, using the main idea sentence at least three times.

Procedures: Period two

- Group members decide who will read which lines of the poem, with fairly equal participation from all.
- Students should practice the delivery with a rap rhythm tape accompanying them. Rap music is a form of rhythmic speech similar to the children's chants while playing games (for example, jump rope, hand clapping). The popularity of rap music provides strong motivation for students to participate.

Concepts

- Poetry is a vehicle for expressing imaginative thoughts.
- Imaginative poetry is possible in a very structured story summary.
- Mixed media operate as the motivator for creative thoughts.

Feedback

At the conclusion of this activity, the students should discuss how the music made the poetry writing easier for them. They can also discuss environments that help them be creative. Activity Sheet 5: Evaluation Form for Poetry and Mixed Media, may be used for formal evaluation.

Activity: Appreciative Listening

Estimated time: One period

Purpose: To have students evaluate and appreciate forensic performances

Procedure

- Contact a middle school or high school forensic coach and request a videotape of at least three forensic performances in the same interpretive event. Ideally the performances should be of the coach's best students in those events. (Many coaches now use videotape to help students practice their performances. Another alternative is to invite forensic students to perform in class where they could be videotaped or to obtain a tape of professional storytellers from an educational video library.)
- Before viewing the tape, distribute and discuss Activity Sheet 6: Poetry or Prose Reading Evaluation Sheet. Ask the students to take on the role of a judge at a forensic tournament. Be sure to review vocal and physical aspects of delivery and list them on the chalkboard. (See the concepts in the various activities in The Communication Process: Middle Level Sequence).
- Students will listen to and view the oral performance and record their observations and comments on Activity Sheet 6.

- After viewing the performances, students should rank and discuss them. Have students defend their choices with observations made on Activity Sheet 6. Require students to identify specific oral and physical behaviors from the chalkboard to defend their rankings. This discussion could begin in small groups and end in a class discussion.

Concepts

- Imaginative communication involves appreciative listening.
- An appreciative listener distinguishes between levels of excellence in oral interpretation and justifies choices with observations.
- An appreciative listener recognizes that graceful and effective nonverbal behavior can enhance an oral performance.
- An appreciative listener can detect differences in characterization in an oral performance.

Feedback

The students will have opportunities to compare their evaluations with those of their peers during small group and class discussions.

Assessment

Oral performances

- "Bringing Pictures to Life," "Back to the Wild," "Group Interpreters Medley," and "Main Idea Rap" culminate in individual performances which may be evaluated and graded.
- Since "Back to the Wild," "Group Interpreters Medley," and "Main Idea Rap" involve a number of students performing simultaneously, the teacher's evaluation may be somewhat impressionistic. For this reason, less weight may be assigned to this work in the final evaluation of student work for this unit.

Written assessments

- Certain activities lead to the production of written work, which may be collected and evaluated.
- Teachers who wish to structure an objective test in this unit may wish to include questions concerning

— the four forms of imaginative communication,
— steps involved in organizing thoughts,
— introductions and conclusions, and
— summarizing.

Imaginative Communication

Evaluation Form for Individual Stories

Student _____

Date _____

Evaluator _____

Introduction	**Circle Yes or No**	
Captured audience attention	Yes	No
Included character background	Yes	No
Body		
Story character was believable.	Yes	No
Vivid language was used.	Yes	No
Conclusion		
Summarized the events of the story	Yes	No
Delivery		
Used effective oral delivery (varied rate, pitch, force, and quality)	Yes	No
Used effective nonverbal delivery (eye contact, facial expressions, gestures, and bodily movements)	Yes	No

Comments: _____

_____

_____

Imaginative Communication

Model for Group Stories

We have a problem. Each animal in our group has different needs, but we must meet all of these needs in order to survive and thrive. Our conflicts span five areas important to each of us: space, food, water, climate, and predators.

Example:

Hi! I'm an A, and I need a lot of space. This is the most important part of the habitat for me. I need exercise and love to run in wide open spaces more than anything. I can eat a wide variety of foods and need only minimal amounts of water. I have no predators because of my speed and I can adapt to almost any climate.

Hi! I'm a B, and I need special food. This is the most important part of the habitat for me. My diet requires that I eat only one kind of plant. I don't need much space or water. My predators are few, and I can adapt to warm or cold climates.

Hi! I'm a C, and I need lots of water. Without enough water I will die. My needs for space are small, and my food comes from the water. The climate I need is not very important, and if I have enough water, I can easily escape any of my predators.

Hi! I'm a D, and I need warm weather. Without warm weather, I would be able to live only a matter of days. Since I am so small, I need little food, space, or water. Predators are a small problem, but I think I am fast enough to keep out of their way.

Hi! I'm an E, and I need protection from predators who would eat me. I am very small and in great demand as a snack. I don't need much space, food, or water. I like warm weather but could live in a cool climate if necessary.

Can we include everyone's needs? Our ideal habitat will be one with lots of open space and water in good supply. The climate will be warm and special food will be available for B. It will be the duty of A to protect E from its predators. B and C will live in or near the water together, and D will live alone without anyone bothering him/her. What would this place look like?

Can we all live in the same world? All it takes to make everyone happy is a little bit of compromising and some good teamwork.

Things to remember:

- Can what you are advocating be attained without damaging the total process?
- Is it realistic for all involved?
- Are most in agreement with the idea?

Imaginative Communication

Evaluation Form for Group Stories

Student _____

Date _____

Evaluator _____

Introduction	**Circle Yes or No**	
Captured audience attention	Yes	No
Identified the problem to be solved	Yes	No
Body		
Each animal worked for a fair solution to the problem.	Yes	No
Each animal was believable in its search for a group habitat.	Yes	No
Conclusion		
Summarized final agreements	Yes	No
Delivery		
Used effective oral delivery (varied rate, pitch, force, and quality)	Yes	No
Used effective nonverbal delivery (eye contact, facial expressions, gestures, and bodily movement)	Yes	No

Comments: _____

_____

_____

Imaginative Communication

Evaluation Form for Group Interpreter's Medley

Student _____

Date _____

Evaluator _____

Introduction	**Circle Yes or No**	
The mood was set early.	Yes	No
Body		
Transitions were made smoothly.	Yes	No
Intensity was maintained throughout.	Yes	No
Original ideas were used.	Yes	No
Conclusion		
Left the audience wanting more	Yes	No
Delivery		
Used effective oral delivery (varied rate, pitch, force, and quality)	Yes	No
Used effective nonverbal delivery (eye contact, facial expressions, gestures, and bodily movements)	Yes	No

Comments: _____

_____

_____

Imaginative Communication

Evaluation Form for Poetry and Mixed Media

Student _____

Date _____

Evaluator _____

Introduction	**Circle Yes or No**	
Statement of main idea was presented.	Yes	No
Body		
Worked well as a group	Yes	No
Used consistent poetic form	Yes	No
Adapted to the mixed media	Yes	No
Conclusion		
Summarized the plot	Yes	No
Delivery		
Used effective oral delivery (varied rate, pitch, force, and quality)	Yes	No
Used effective nonverbal delivery (eye contact, facial expressions, gestures, and bodily movements)	Yes	No

Comments: _____

_____

_____

Imaginative Communication

Poetry or Prose Reading Evaluation Sheet

Speaker_____ Selection_____

Directions: Evaluate the student performance using the scale below by circling a number. Write comments in the spaces.

Scale: 5 = great 4 = very good 3 = good 2 = OK 1 = not good

1. How well did the introduction help you understand the poem or reading? 5 4 3 2 1

   Comments:

2. How good was the reader's use of voice in expressing emotions and ideas in the reading? 1 2 3 4 5

   Comments:

3. How good was the reader's use of the body, including gestures, eye contact, facial expression and movement? 1 2 3 4 5

   Comments:

4. Overall, how would you rate the performance? 1 2 3 4 5

   Comments:

Judge's signature _____ Total points_____

Informative Communication

Giving and receiving information are important reasons people speak to one another. Informative communication is a major component of the educational setting. Research has found that if a student can process information effectively, his or her success throughout school will be enhanced.

With informing being one of the most necessary functions in everyday living, it makes sense for educators to prepare elementary and junior high students in this area. Students at this age need to listen carefully to information they receive through mass and other media. Similarly, they need to be able to gather, organize, interpret, and present information for those around them.

These listening and speaking skills, taught at an early age, will lay the foundation for future experiences. Such future experiences will take place throughout students' lives, whenever it is necessary and important to share information with others.

This unit includes seven activities reflecting the three major forms of informative communication: directions, descriptions, and explanations.

Goals

The goals related to initiating and receiving the major forms of informative communication (directions, descriptions, and explanations) are basically the same across grade levels. In achieving these goals the standards which apply to each will vary depending upon the age and ability of the student population. In general, students will be able to

A. listen to an informative message and questions relating to that message.
B. identify important elements in effective directions.
C. provide clear oral directions.
D. follow directions provided orally.
E. evaluate the quality of oral directions.
F. identify important elements relating to effective descriptions.
G. provide a clear description of a person, place, or object.
H. recall salient characteristics of something described by a speaker.
I. evaluate the quality of oral descriptions.
J. expand on a topic through participation in a brainstorming session.
K. identify important elements in oral explanation.
L. compile information related to an explanatory topic.
M. amplify information through well-organized and -supported explanatory messages.
N. recall major concepts and details presented in oral explanations.
O. evaluate the quality of oral explanations.
P. ask good questions about informative messages.

Table 5 on the following page illustrates how the activities in this unit relate to the general goals and how many periods students will need to accomplish the desired outcomes.

Informative Communication

Overview

Activity Name	Learning Experience The student will	Estimated Time	Related Goals
"Listening to the News"	• identify and recall basic information in an oral message.	one period	A
"How to . . ."	• give directions. • follow directions. • evaluate speaker's directions.	three periods	B, C, D, E, J
"How to Use Library Resources"	• give directions as a group member. • follow directions as a group member.	four periods	C, D
"Show Your Style"	• present a vivid description in a whole-class context. • evaluate the quality of descriptions.	two periods	F, G
"Let Me Tell You About . . ."	• describe an object or place. • evaluate descriptions of objects and places. • ask relevant questions about descriptions. • answer questions about descriptions.	five periods	F, G, H, I, J, O, P
"A Peek at Professions"	• perform career interviews. • present career explanations to the class. • ask questions about explanations. • answer questions about explanations.	four periods	K, L, M, N, O, P
"Training in Explaining"	• do research on a topic. • explain topics to the class. • ask and answer questions about topics. • evaluate the quality of explanations.	six periods	J, K, L, M, N, O, P

Activity: Listening to the News

Estimated time: One period

Purpose: To allow students to practice listening for basic information

Procedure

- Record an informative radio broadcast. The recording could be of local radio news, a feature news show, or daily school announcements. An excellent source of radio broadcasts is Wisconsin Public Radio's *Parade of Programs*, a teacher's guide to instructional radio programs available from a school librarian or media specialist.
- Devise a written or oral listening quiz to administer to the students following the playback of the recording. The quiz may begin with true or false statements, then multiple choice statements, followed by questions asking for specific information. The quiz should begin with easy questions followed by questions of increasing difficulty.
- Begin class by reviewing barriers to effective listening using concepts listed in this activity.
- Discuss some guidelines for effective listening using concepts listed in this activity.
- Prepare students to listen, and instruct them to take notes of important information.
- Playback the recording for the students.
- Quiz the students orally or with a written quiz.
- Have students correct the quiz themselves so that they see their mistakes immediately.

Concepts

- Barriers to effective listening include external distractions, internal distractions, speaker's style, a listener's desire to talk, a listener's lack of information, and a listener's lack of interest in the subject.
- Listening is an active process, not a passive one.
- The average speaking speed is 125 to 150 words per minute while the average listening speed is 400 to 600 words per minute. Therefore, the listener has time to think about the message and organize the information.
- The following guidelines aid listening:
  - Listen to recognize the control idea of the message.
  - Listen to identify the main points of the message.
  - Listen to recall the details of the message.
  - Summarize the information.
  - Ask questions about the information (Allen and McKerrow, p. 17).
- Minimize distractions by practicing concentration.

Feedback

The students receive immediate feedback upon correcting their own quizzes.

Activity: How To ...

Estimated time: Three periods

Purpose: To improve student skills in giving and evaluating directions

Procedures: Period one

- Provide information about the nature of giving effective directions using concepts listed in this activity.
- Deliver a sample speech giving directions for something you know how to do that your students may wish to learn.
- Think of possible topics for direction-giving with the class using concepts listed in this activity.
- Have students select topics.

Procedures: Period two

- Inform students about all the steps that must be included in the directions.
- Students start work on speeches.
- Instruct students to practice speeches at home.

Procedures: Period three

- Instruct students in the use of the Evaluation Form for Directions, Activity Sheet 1.
- Divide students into small groups to present speeches.
- For each speech, have three people actually follow the directions, while the other members of the group evaluate the speech using Activity Sheet 1.

Concepts

- Brainstorming guidelines include the following:
  — No criticism is allowed.
  — "Freewheeling" is welcomed. (The wilder the idea, the better.)
  — Quantity is needed.
  — Encourage "hitch-hiking" (combined ideas from others).
  — Record ideas on easel pad or chalkboard.
- Directions are normally presented in chronological order.
- Directions are arranged in clusters for easier understanding.
- Clusters of directions may be written on notecards for a clearer presentation.
- Directions require materials or things to be manipulated. Speakers should practice using the materials.
- Introductions to direction speeches may indicate why the audience members will profit from the speech. They may also preview the major steps of the speech.
- Conclusions to direction speeches usually include a summary of the major steps.

Feedback

Following the performances, have students exchange and discuss evaluations and hold an entire class discussion about what was learned.

Possible applications

- Most intermediate children can handle directions for folding paper to make hats or airplanes, covering a book, or wrapping a gift.
- Middle school students enjoy providing directions for such hobbies as performing movements (ballet, karate), playing an instrument, or preparing food.
- Whenever it is appropriate, provide opportunities for students to assist the teacher in giving directions in social studies, science, health, or math.

Activity: How To Use Library Resources

From an activity in *Learning Language Through Communication: A Functional Perspective* by R. R. Allen, Ph.D., Kenneth L. Brown, Ph.D., and Joanne Yatvin, Ph.D. ©1986 by Wadsworth, Inc. Reprinted by permission of the publisher.

Estimated time: Four periods

Purpose: To improve student skills in giving and following directions and to increase student knowledge of the library

Procedures: Periods one and two

- Provide information about common library resources.
- Divide students into small groups, assigning each group a library resource.
- Have each group talk with the librarian about how the resource is used.
- Each group is to prepare a numbered set of directions on how the resource should be used. The teacher should help students edit their directions.

Procedures: Periods three and four

- The sets of directions are to be recopied onto poster board.
- Members of each group should determine speaking order.
- Arrange a visit to the library or IMC for the entire class. Have each group present speeches on their resource to each of the other groups.

Concepts

- Knowing how and where to search for information is a fundamental learning tool.
- Common library resources are the card catalog, magazines, atlases, encyclopedias, almanacs, and vertical files.
- Directions are normally presented in chronological order.
- Directions usually require materials to be manipulated. Speakers should practice using such materials.
- Visual aids used in this speech should be neat and clearly visible.

- Introductions may specify when the resources would commonly be used and why they are important for research.
- Conclusions should review steps necessary for using the resource.

Feedback

- Following each presentation, have the class try to locate information using the resources.
- Speakers are to assist the class as needed.

Possible applications

- Intermediate level students are not likely to use resources other than those listed in the concepts section in this activity.
- Middle school students may also have occasion to use additional informational resources such as specialized encyclopedias, biographical resources, *Reader's Guide*, newspapers, and computer searches.

Activity: Show Your Style

Estimated time: Two periods

Purpose: To improve student skills in presenting descriptive messages

Procedures: Period one

- Discuss descriptive messages and the importance of visualization using concepts listed in this activity.
- Have a student volunteer to put on old clothes. (Students may bring in old clothes or you may provide them) Ask him or her to pose as if in a style show while you provide the class with a description of the costume.
- Ask students to bring in any costume (and appropriate music if desired) they would like to wear for the next period.

Procedures: Period two

- Establish a position in the classroom with a podium from which descriptions can be announced.
- Divide the class into two groups. Provide time for each group to change into costumes, write vivid descriptions of their costumes on cards, and establish an order as to who will model first, second, and so on.
- After a person has modeled, he or she is responsible for going to the podium and reading, from the card provided, the description of the person next in line.
- Have one group model, while the other enjoys the show, then switch roles.

Concepts

From Allen, Brown, and Yatvin, 1986, p. 219.

- Descriptions normally employ spatial or topical organizations.
- A descriptive message may be considered accurate if it is factually correct.
- A descriptive message may be considered complete if it includes the major attributes or features of the thing in question.

Feedback

After each group presentation, have audience members comment on the show. The teacher may collect the descriptive cards and provide evaluative feedback.

Activity: Let Me Tell You About . . .

Estimated time: Five periods

Purpose: To give the students an opportunity to provide a detailed description of an object or place

Procedures: Period one

- Discuss the importance of good descriptions using concepts listed in this activity.
- Generate a list of descriptive topics (for example, objects or places) for students to choose from.
- Go through the requirements for the speech. Have students research the topic and write an accurate description that can be visualized.

Procedures: Periods two and three

- Organize the class into small groups of three or four. Have students read and comment on each other's written work.
- Have students prepare notecards to be used in the speeches.
- Have students practice the speeches in small groups.

Procedures: Periods four and five

- Instruct students in the use of the Evaluation Form for Descriptions, Activity Sheet 2.
- Assign four student critics and two listening checkers for each speech.
- Present speeches to the entire class. The listening checkers will ask factual questions about the speech to determine how well audience members listened to the description.
- Evaluate speeches through class discussion.

Concepts

From Allen, Brown, and Yatvin, 1986, p. 219.

- Description normally employs spatial or topical organization.

- The primary purpose of a description is to enable listeners to visualize the person, place or thing being described.
- A descriptive message may be considered accurate if it is factually correct.
- A descriptive message may be considered complete if it includes the attributes or features of the thing in question.
- A descriptive message may be judged to have unity if the speaker organizes the details so that the listener is able to pattern them into an approximate visualization.
- The introduction should capture the audience's attention.
- The conclusion should summarize the main points.

Feedback

- Each speaker will receive five evaluations of his or her work (Activity Sheet 2: Evaluation Form for Descriptions). Four evaluations will be provided by designated student critics of the speech, and one will be provided by the teacher.
- At the end of each speech, audience members will share facts they learned on a voluntary basis. Encourage all students to participate.

Possible applications

- On the intermediate level, the topics for these descriptive speeches may be drawn from normal curriculum content. For example, in social studies classes speeches may focus on "Wagons of the West" or "Historical Places," while in a science course they may discuss "What's Inside You" or "Creatures of the World."
- In middle school English classes, students may describe characters, places, and events encountered in literature.

Activity: A Peek at Professions

Estimated time: Four periods

Purpose: To improve student explanatory skills

Procedures: Period one

- Provide information about the nature of explanations. (Activity Sheet 3: Review of Expository Materials.)
- Explain your job as a teacher using two or three kinds of expository materials (see the concepts in this activity).
- Discuss the many jobs that are available in our society. Introduce the assignment which is to present a two to three minute speech explaining the job of an adult known by the student.
- Students are assigned to interview the adult and record information for use during the next class period.

Procedures: Period two

- Have students work in groups to share information and decide which information to use in the final speeches.
- Have students prepare notecards and practice in their small groups.

Procedures: Periods three and four

- Assign two listening checkers for each speech. Listening checkers will ask the audience factual questions about the speech to determine how well the audience listened to the description.
- Have students deliver speeches.
- Following each speech, invite questions from the audience.

Concepts

From Allen, Brown, and Yatvin, 1986, p. 222.

- Explanations clarify a concept or thing by identifying what it is and showing how or why it works or has significance.
- Explanations may use a variety of expository materials (Allen, Brown, and Yatvin, 1986, p. 220-221.) such as definitions, examples, statistics, visual materials, comparison-contrasts, repetitions, descriptions, restatement, and quotations.
- Introduction of explanation speeches may capture the audience's attention, provide background information, announce the subject, and partition the speech into sections. (Allen, Brown, and Yatvin, 1986, p. 236.)
- Conclusions of explanation speeches may summarize and refer to the introduction. (Allen, Brown, and Yatvin, 1986, p. 236.)

Feedback

The questions students ask of each other provide feedback. In addition, class members may be asked to mention facts they never knew before concerning the job that was explained.

Possible applications

- Both intermediate and middle school students can use this activity as a springboard to a discussion on careers.
- Variations of this activity can be used to introduce students to careers in science, social studies, health, math, and so forth.
- In middle school English and speech courses, explanatory speeches may be given about careers in the publishing and broadcasting industries.

Activity: Training in Explaining

Estimated time: Six periods

Purpose: To improve student skills in researching, explaining, and asking questions about topics

Procedures: Period one

- Provide information about the nature of explanations (Activity Sheet 3: Review of Expository Materials). as well as an overview of the project. All speeches will be given on a common topic (for example, regions of the U.S.).
- Think of possible subtopics that may be included in the presentations and reach a consensus regarding those to be emphasized (for example, regional topography, climate, culture).
- Divide students into four groups of equal size. Each group is responsible for presenting the range of subtopics for their particular topic (e.g., the Midwest).

Procedures: Period two

- Have students work in groups and assign responsibility for specific subtopics to group members. Have group members identify the type of information each student should include in his or her speech.
- Assign dates for presentations.
- Discuss appropriate questioning techniques using concepts listed in this activity.

Procedures: Periods three and four

- Have students do library research to find needed information.
- Help students determine a speaking order. The first speaker will introduce the entire presentation at the beginning of his or her speech. The introduction of other speakers will be limited to their content areas. Each speaker will introduce the next speaker as part of his or her conclusion. The final speaker will summarize the entire presentation at the end of his or her speech and ask the audience for questions.

Procedures: Periods five and six

- Have a schedule for each day so that while one group presents information to the class, another group will evaluate using Activity Sheet 4: Evaluation Form for Explanations, and two groups will ask questions.
- All members of the group are responsible for the responding to audience questions.

Concepts

- Explanations clarify a concept or thing by identifying what it is and showing how or why it works or has significance. (Allen, Brown, and Yatvin, 1986, pp. 220-21.)
- Explanations may be organized in a variety of patterns. (Allen, Brown, and Yatvin, 1986, pp. 234-5.) (See Activity Sheet 5: Review of Explanation Patterns.) For example,

--chronological (arranges events according to the order of their occurrence)
—spatial (arranges ideas in terms of their physical relationships)
—topical (arranges ideas according to natural divisions of the topic)
—causal (either a person talks about a cause and then considers the effects, or a person talks about effects and then ponders the cause)
—problem-solution (message is divided into two parts: a description of a problem and a description of a solution)
—comparison-contrast (considers similarities or differences among ideas)

- Explanations may use a variety of supporting materials. (Allen, Brown, and Yatvin, 1986, p. 222.) For example,
  - — Definitions denote the literal meaning of a concept.
  - — Examples provide an instance of the idea.
  - — Statistics involve a numerical reporting of a collection of instances.
  - — Visual materials include charts, graphs, slides, photographs, videotape portrayals, and chalkboard illustrations.
  - — Comparison-contrasts clarify a concept through juxtaposing it against another concept.
  - — Repetition repeats the same words as a method of ensuring listener retention.
  - — Descriptions indicate attributes of something.
  - — Restatement reinforces an idea using different words.
  - — Quotations express an idea forcefully in the words of another.
- Introductions to explanation speeches may capture the audience's attention, provide background information, announce the subject, and partition the speech into sections. (Allen, Brown, and Yatvin, 1986, p. 236.)
- Conclusions to explanation speeches may summarize or refer to introduction. (Allen, Brown, and Yatvin, 1986, p. 236.)
- Guidelines for asking questions include the following:
  - — Avoid closed questions that can be answered by a single word.
  - — Ask questions that help clarify, such as: "Can you give me an example of . . .?"
  - — Ask questions that require speakers to extend their explanations.

Feedback

- Each speaker will receive evaluations from one-fourth of the class members, as well as from the teacher.
- Since students are expected to ask appropriate questions over these four presentations, the teacher may want to consider the quality of the questions when determining student grades.

Possible applications

- In the intermediate grades this activity is easily integrated with content covered in the subject areas.
- In middle school English and speech communication classes, explanations can concern places which are settings for literature or places which are contexts for oral communication (for example, senate chambers, churches, and television stations).

Assessment

Oral performances

- "How To . . .," "How To Use Library Resources," "Let Me Tell You About . . .," and "Training in Explaining" culminate in individual oral performances which may be evaluated and graded.
- Since "How To . . ." involves a number of students performing simultaneously, the teacher's evaluation may be somewhat impressionistic. For this reason the teacher may wish to assign less weight to this activity in the final evaluation of student work for this unit.

Written assessments

- Certain activities lead to the production of written work which may be collected and evaluated. Such work includes resource directions from "How To Use Library Resources," descriptions of costumes from "Show Your Style," and descriptions of an object or place from "Let Me Tell You About . . .."
- Teachers who wish to structure an objective test in this unit may include questions about the three types of informative speeches, types of expository materials (see Activity Sheet 3: Review of Expository Materials), patterns of organization (see Activity Sheet 5: Review of Explanation Patterns), introductions and conclusions, and question-asking techniques.

Informative Communication

Evaluation Form for Directions

Name _____

Date _____

Evaluator _____

Introduction	**Circle Yes or No**	
Captured audience attention	Yes	No
Previewed major steps	Yes	No
Body		
Directions were presented in clusters.	Yes	No
Directions were clear.	Yes	No
Conclusion		
Summarized major steps	Yes	No
Delivery		
Used effective oral delivery (varied rate, pitch, force, and quality)	Yes	No
Used effective nonverbal delivery (eye contact, facial expressions, gestures, and bodily movements)	Yes	No

Comments: _____

_____

_____

Informative Communication

Evaluation Form for Descriptions

Student _____

Date _____

Evaluator _____

Introduction	**Circle Yes or No**	
Captured audience attention	Yes	No
Body		
Organized details into an appropriate visualization	Yes	No
Offered many features of the topic	Yes	No
Name some _____		
_____		
Conclusion		
Summarized main points	Yes	No
Delivery		
Used effective oral delivery (varied rate, pitch, force, and quality)	Yes	No
Used effective nonverbal delivery (eye contact, facial expressions, gestures, and bodily movement)	Yes	No

Comments: _____

_____

_____

Informative Communication

Review of Expository Materials

Name _____

Date _____

Directions: A number of expository devices may be used in explanations. Below, write a definition of each type of material.

1. Definitions: _____

_____

2. Examples: _____

_____

3. Statistics: _____

_____

4. Visual materials: _____

_____

5. Comparison-contrast: _____

_____

6. Repetitions: _____

_____

7. Descriptions: _____

_____

8. Restatements: _____

_____

9. Quotations: _____

_____

10. What is the purpose of using these materials? _____

_____

Informative Communication

Evaluation Form for Explanations

Student _____

Date _____

Evaluator _____

Introduction	**Circle Yes or No**	
Partitioned speech into sections	Yes	No
Body		
Organized speech in a clear pattern	Yes	No
Name of pattern _____		
Used a variety of expository materials	Yes	No
Name them _____		
_____		
Made information interesting	Yes	No
Example _____		
Conclusion		
Summarized main points	Yes	No
Delivery		
Used effective oral delivery (varied rate, pitch, force, and quality)	Yes	No
Used effective nonverbal delivery (eye contact, facial expressions, gestures, and bodily movements)	Yes	No

Comments: _____

_____

Informative Communication

Review of Explanation Patterns

Name_____

Date _____

Directions: Listed below are six common explanation patterns. Match each pattern with the example.

a. chronological pattern

b. spatial pattern

c. topical pattern

d. causal pattern

e. problem-solution pattern

f. comparison-contrast pattern

_____ 1. Identify the location of state parks in Wisconsin.

_____ 2. Explain the following levels of government: city, county, state, federal.

_____ 3. Differentiate between Democratic and Republican parties.

_____ 4. Inform about lung cancer and what is being done about it.

_____ 5. Explain how to brush your teeth.

_____ 6. Explain why a plant placed in a dark room did not grow as much as one placed in sunlight.

Students are constantly subjected to and influenced by persuasive communication. They unknowingly practice persuasive strategies every day. The abilities to interpret and use persuasive strategies are necessary skills for all students to acquire. This unit offers activities through which students learn about persuasive communication.

Persuasive messages come from varied sources ranging from peers to multi-million-dollar advertising agencies. Young people should receive practice in analyzing persuasive messages from those varied sources. They too will invent their own persuasive messages targeted at various audiences. The goal of this unit is to help students influence others in socially acceptable ways and to respond critically to messages that seek to influence them. (Allen, Brown, and Yatvin, 1986, p. 388.)

This unit includes five activities that vary in difficulty but are easily adaptable to students' abilities. The activities range from persuasive role-playing to a persuasive speech to a complete mass media campaign. Teachers should choose what is appropriate. The concepts can be used as is or can be replaced by student-generated labels for persuasive strategies. Since the activities in this unit are time-consuming and require special equipment, the teacher may wish to choose among these activities in light of these constraints.

General Goals

The general goals related to persuasive communication are basically the same across the grade levels. In implementing these objectives, the standards which apply to each objective will vary depending upon the age and ability of the students. Generally, at the end of this unit, students will be able to

A. apply basic persuasive strategies in diverse contexts.
B. identify basic persuasive strategies used by others.
C. evaluate the social acceptabilities of basic persuasive strategies used.
D. recognize appeals to emotion as a persuasive strategy.
E. employ appeals to emotion as a persuasive strategy.
F. recognize and evaluate the use of reasoning and evidence as a persuasive strategy.
G. employ reasoning and evidence in persuasive messages.
H. employ audience analysis when creating and receiving persuasive messages.
I. recognize and use formats appropriate for persuasive media productions.
J. identify and evaluate the persuasive strategies of advertising in commercials.
K. apply social and personal appeals in a media campaign to persuade.
L. recognize the potentialities and constraints of various media as vehicles for persuasion.

Table 6 on the following page illustrates how the activities in this unit relate to the general goals and how many periods students will need to accomplish the desired outcomes.

Persuasive Communication

Overview

Activity Name	Learning Experience The student will	Estimated Time	Related Goals
"Persuasion for the Occasion"	• persuade one or more people to agree with him or her. • identify the persuasive attempts of speakers. • evaluate the social acceptability of persuasive strategies used.	four periods	A, B, C
"Student Editorial Speeches"	• evaluate the emotional and logical content of editorials.	six periods	A, B, C, D, E, F, G
"Listening for the Law"	• identify and evaluate arguments and other persuasive strategies used by litigants.	one period	D, E
"Radio PSAs"	• analyze public service announcements (PSAs) on a variety of topics. • write and produce scripts for PSAs.	four periods	D, E, H, I
"The Ad and the Kid"	• view and discuss television commercials. • plan and produce a television commercial in small groups. • analyze audience strategies and effectiveness of peer commercials.	eight periods	D, E, F, G, H, I, J
"Media Campaign"	• devise a media campaign as a whole class activity. • work on one element of a media campaign in small groups. • contribute to the implementation and evaluation of the media campaign.	eight periods	E, G, H, I, K, L

Activity: Persuasion for the Occasion

Estimated time: Four periods

Purpose: To improve student skills in initiating and evaluating persuasive messages

Procedures: Period one

- Begin the activity by discussing and listing the techniques people use to persuade others in everyday situations and list the techniques using concepts listed in this activity.
- Read role-playing situations and assign situations to students, or have students choose situations (see Activity Sheet 1: Persuasion for the Occasion).
- Form groups and have a member from each group read the situation.
- Ask students if they would like to think of their own situations rather than use one of those from Activity Sheet 1.
- Embellish the situations by defining motivations, attitudes and values, personalities, relationships, physical settings, and other details. Be sure to use student suggestions. (Allen, Brown, and Yatvin, 1986, p. 367.)
- Plan performances in groups.

Procedures: Period two

- Encourage discussion of delivery elements in the student's performances (see The Communication Process, Middle Level Sequence).
- Practice role-playing situations in groups.

Procedures: Periods three and four

- Have students present and perform their role-playing situations to the class.
- Follow the performance with evaluations from the audience and the actors themselves.
- Answer the following or similar questions:

—What strategies were used?
—Were they effective?
—What strategies could you have used?
—How much emotion was used?
—What reasons were used?
—What does it feel like to be an authority figure?
—Is it more difficult to persuade people you know or people you don't know?

Concepts

- People use many persuasive strategies in everyday life.
- To be effective, persuasive strategies must change as situations change.
- Possible strategies include promises, warnings, threats, moral appeals, deal-making, positive name-calling, negative name-calling, examples, statistics, testimony, analogies, and evidence.

Feedback

After each performance, the audience and actors should evaluate the effectiveness of the persuasion and the performance.

Possible application

This activity could be used as a prewriting activity in language arts.

Activity: Student Editorial Speeches

Estimated time: Six periods

Purpose: To use a blend of emotion and reason to persuade an audience

Procedures: Periods one and two

- Present to students examples of letters to the editor from state, local, and school newspapers.
- Read the examples to the class as if you were the author and were very angry. Some could be read very seriously; some could be read in a tongue-in-cheek manner.
- Analyze and critique these letters, looking for examples, statistics, testimony (witness and expert), and analogies.
- Think of and list possible student topics for an emotional, editorial speech. Questions used to stimulate topics could be the following:
  - What rules do you think are unfair at school? . . . at home? . . . in the community? . . . in society?
  - What commercials on television or radio do you think are ridiculous or offensive?
  - What are some of your pet peeves?
- Have students choose three of their favorite topics and list possible reasons and evidence for their opinions. This should be collected and corrected as part of the unit assessment section.

Procedures: Period three

- Begin by reviewing the types and nature of evidence.
- Review basic speech construction including the following parts and purposes:
  - introduction: catch attention and state purpose
  - body: develop ideas using evidence and emotion
  - conclusion: summarize, restate purpose, and wrap up
- Present and discuss the Editorial Speech Evaluation Form, Activity Sheet 2.
- Present and discuss the Home Practice Extra Credit Form, Activity Sheet 3.
- State length of speech (two to three minutes).
- Introduce and explain the use of notecards when giving speeches.
- Have students begin writing speeches.

Procedures: Period four

- Check the progress of student speeches.

- Have students finish writing their speeches and deliver them to partners.
- Decide the speaking order.

Procedures: Periods five and six

- Have students deliver their speeches (from notecards) using animation and emotion.
- Following each speech, have students identify the use of evidence and emotion in the speech while analyzing the speech's effectiveness.
- Evaluate each student's speech using Activity Sheet 2.

Concepts

- Emotion in delivery can be used to persuade.
- Examples, statistics, testimony, and analogies can be used to persuade.
- Speeches can be organized into three main parts, introduction, body, and conclusion.

Feedback

- Students receive feedback from each other before and after delivering the speech.
- Students may receive feedback from a parent on the home practice extra credit sheet.
- Students receive feedback from the teacher through the speech evaluation sheet.

Possible applications

- Students can use evidence and emotion to persuade the class about concepts or opinions in content areas.
- Written editorials could be submitted to newspapers.

Activity: Listening for the Law

Estimated time: One period

Purpose: To listen for persuasive messages in an actual legal case

Procedure

- Record the radio show *Point of Law* or videotape a session of the television show *The People's Court*.
- Tell the students that they are to listen to the radio show or view the videotape and write down the arguments put forth by the litigants in the cases. It may be useful to listen to the cases more than once.
- Call on students to list the arguments of both sides of the issue on a chalkboard. Try to identify any persuasive techniques used by the litigants. (See Concepts of the two previous activities in this unit: Persuasive Communication.)
- Using only the information given in the recording, discuss the validity of each litigant's arguments. Have the students argue as to who should or will win using facts from the case.
- Play the rest of the recording to discover the court's decision in the case.

Concepts

- Persuasive listening involves identifying the speaker's persuasive intent.
- Persuasive listening also involves evaluating the speakers' arguments.
- Persuasive listening can demand that the listener take a side on an issue and defend it.

Feedback

- The student receives feedback from other students and the teacher during class discussion.
- The student also receives feedback when the court's decision is revealed.

Possible application

Have students "try" a literary character in an English class. Appoint a prosecuting attorney and a defense attorney. Have the rest of the class listen for arguments. Take a vote to decide a verdict.

Activity: The Radio Public Service Announcement

Estimated time: Five periods

Purpose: To allow students to create a persuasive message

Procedures: Period one

- Begin by playing recorded radio public service announcements (PSAs) or discuss PSAs students have heard.
- List possible topics for PSAs. Examples include wearing seatbelts, "Crimestoppers," alcohol and other drug abuse, nutrition, government publications, government services, literacy, litter, teen pregnancy, civil defense procedures, and bike safety.
- Form groups of two to four students.
- Think of possible messages and slogans for 30-second PSAs and record ideas. These should be collected and corrected as part of assessment.

Procedures: Period two

- Begin planning PSAs in groups.
- Have students consider the intended audience, catchy slogans, 30-second length, persuasive intent, and radio (audio) medium (music, sound effects, description, no visuals).
- Write PSAs in script form (See Activity Sheet 4: Writing Scripts).

Procedures: Periods three and four

- Practice and time PSAs in groups.
- Stress the importance of exact length of time for radio commercials.
- Record PSAs on cassette tape, preferably groups recording alone.
- Play PSAs for the class and discuss each announcement's effectiveness.
- Evaluate PSAs using Activity Sheet 5: Radio PSA Evaluation Form.

- Locate a real audience for the PSAs, such as school announcements at elementary, middle, or high school level, local radio station, or another teacher's class.

Concepts

- Identification of an audience is important in persuasion.
- Slogans are useful tools in persuasion.
- Persuasive messages must be clear to be effective.
- Public service announcements are used to persuade and inform the public.
- Precise length of PSAs and commercials is important in radio.

Feedback

- Students will give each other feedback after listening to each other's PSAs.
- The teacher will also give oral feedback following PSA playback and will provide written feedback on Activity Sheet 5.
- Feedback could come from the other audiences such as other classes or local radio stations.

Possible applications

- Content area teachers can adapt this activity by having students create PSAs for concepts or content learned in class.
- Social studies teachers can adapt this activity by having students create PSAs for historical time periods.

Activity: The Ad and the Kid

Estimated time: Eight periods

Purpose:
- To improve student skills in analyzing advertisers' persuasive strategies
- To use a persuasive strategy that the students have studied to create their own commercials

Procedures: Period one

- Videotape television commercials and show them to students. (Allen, Brown, and Yatvin, 1986, p. 369.)
- Discuss with the class the notion that all commercials have a "selling intent" and some are deceptive. (Allen, Brown, and Yatvin, 1986, p. 359.)
- For each viewed commercial, discuss and identify the product, the intended audience, and the persuasive strategies used by the advertiser. Each should be collected and corrected as part of the assessment.
- Decide if the commercial was effective and if the strategy was rational or irrational.
- List the strategies and organize them by type (see concepts of Activity: "Persuasion for the Occasion").
- Label the strategies using class-generated or borrowed labels using concepts listed in this activity.

Procedures: Period two

- Review the persuasive strategies previously labeled by the class.
- Form groups and think of real or imaginary products, upcoming events, services, or establishments that could be advertised in a student-produced commercial.
- Choose a product to advertise, identify the audience, and select a strategy to persuade.
- Visualize the commercial and begin creating a storyboard (See the concepts listed in this activity and Activity Sheet 6: Storyboarding).

Procedures: Period three

- Introduce the evaluation form for commercials (See Activity Sheet 7: Video Commercial Grading Sheet).
- Discuss rituals of commercials, for example, attention devices, voice-overs, graphics, slogans using concepts listed in this activity.
- Transform ideas from storyboards into scripts (See Activity Sheet 4: Writing Scripts).
- Discuss the use of props and their acquisition.
- Review aspects of delivery (See The Communication Process: Middle Level Sequence).

Procedures: Period four

- Discuss and assign order of performances.
- Monitor students' progress and answer questions.
- Practice performing commercials.

Procedures: Periods five and six

- Tape final performances of commercials, preferably outside the classroom without an audience.
- View the taped commercials.
- Have each group analyze another group's commercial identifying the product, audience, strategy, and effectiveness.

Concepts

- Commercials have a "selling intent."
- Commercials can be and often are misleading.
- Commercials should be viewed and listened to critically.
- Claims can be deceptive or irrational.
- Appeals to values such as beauty, health, sex, luxury, etc., are used in commercials. (Herian and Moen, 1978, pp. 36-37.)
- Repetition of slogans, jingles, or trademarks are used in commercials. (Herian and Moen, 1978, pp. 36-37.)
- Propaganda devices such as bandwagon appeal, snob appeal, or "plain folks" are used. (Herian and Moen, 1978, pp. 36-37.)
- Humor is used in commercials.
- Storyboards are used as preproduction tools. Storyboards resemble cartoon strips and include drawings, descriptions of action and/or dialogue, and camera shots (see Activity Sheet 6: Storyboarding).

- Scripts are more detailed than storyboards and are used in planning commercials.
- Graphics for television should be of high contrast and should maintain an aspect ratio of 3 to 4, height to width (See Activity Sheet 8: Making Good Television Graphics).

Feedback

- Scripts and storyboards can be evaluated by student group members and the teacher before commercial production.
- Commercials on videotape can be evaluated by students and teacher.
- Class discussions can assess the effectiveness of strategies and commercials.

Possible applications

- Classrooms without video equipment can produce live-performance commercials or write radio commercials.
- Whenever possible, student-made products, services or student events should be advertised to a "real" audience, for example, other classes, students in the lunchroom, or on local public access channels to maintain student interest.
- Commercial production can be easily adapted to content areas. For example
  - —Students studying an historical time period could role-play historical figures selling inventions or everyday objects from that period.
  - —Students in science or math could "sell" the importance of a concept while explaining it.
  - —Language arts students could produce commercials for or about literature.

Activity: Media Campaign

Adapted from an activity in Sampson, 1976.

Estimated time: Eight periods

Purpose: To find a good way to persuade many people about a real topic or problem

Procedures: Periods one through three

- Think of topics involving something students need to tell many other people about. The best topics are identified during a class discussion relating to a particular incident at school. For example, an accident on the playground, vandalism, a need to improve the school's image, alcohol and drug abuse, school pride, the importance of recycling, the need for a teen center, and suicide prevention could be the subject of the media campaign.
- Challenge the students to solve the problem or meet the need with a mass media campaign.
- Remember that success or failure depends largely on the relevance of the problem for students. If the problem is relevant, students will look for a solution. The students must have a common understanding of what the problem is before looking for solutions.
- Decide the intended audience of the media campaign.
- Think of possible solutions and media to use to publicize the topic.
- Media can include letters, posters, storyboards, editorials, bumper stickers, public service announcements, information booths, surveys, mixed media programs, brochures or flyers, sandwich boards, photographs, or any other chosen medium.

- Have a class discussion on possible strategies for persuading the public. Possible questions to consider could include the following:
  - Why is it important to tell many people about _____ (*topic, problem*)?
  - Who is the intended audience? . . . other classes? . . . the school? . . . the community? . . . a group within the community?
  - Why should other people be interested in your message?
  - How can you reach a large number of people in a short time?
  - What are the different forms of mass communication you can use?
  - How large an audience do you want to reach?
  - What medium do you want to try first?
- Organize groups by medium and create messages.
- Refocus student attention daily by holding daily class discussions that include group reports.

Procedures: Periods four and five

- Have students present their work to the class.
- Evaluate work using student and teacher feedback (see Activity Sheet 9: Media Campaign Evaluation Form).
- Implement the mass media campaign outside the classroom.

Procedures: Period six

- Create a survey of the intended audience to see if the media campaign was effective.
- Have the groups administer the surveys prior to period seven.

Procedures: Period seven

- Have the students present the results of their surveys to the rest of the class.
- Through class discussion, determine the effectiveness of the media campaigns.
- Record student reactions to the media campaigns in essays or journals.

Concepts

- Audience analysis in persuasion should consider personal feelings and group affiliations.
- Social appeals use group affiliation to persuade the audience to action.
- Personal appeals use feelings (for example, anger, pity) to persuade the audience to action concerning topics such as vandalism, safety, or drug abuse.
- Negative emotions should be identified with existing conditions.
- Positive emotions should be identified with the proposed policy.

Feedback

- Students provide feedback to other students' work after class presentations.
- Teacher feedback is oral (after class presentations) and written on the Media Campaign Evaluation Form, Activity Sheet 9.

Possible applications

- The teacher could adapt this activity to a social studies unit on the political process by staging a real or simulated election.
- The teacher could concentrate on statistical surveys in math class before and after the media campaign.
- The teacher could adapt this activity to a science unit on environmental studies.
- Language arts teachers could relate the campaign to promote independent reading or relate to a unit in literature.

Assessment

Oral performances

- "Student Editorial Speeches," "Listening For The Law," "Radio PSAs," and "The Ad and the Kid" culminate in individual or group oral performances which may be evaluated and graded.
- "Persuasion for the Occasion" involves group role-playing and is difficult to grade individually. The teacher may wish to assign less weight to this grade.

Written assessments

- "Student Editorial Speeches" includes the writing of a speech that could be submitted for evaluation in text or notecard form collected and then corrected as part of an assessment.
- "Listening For The Law" includes a radio script that could be submitted for evaluation.
- "Radio PSAs" includes both a script and a storyboard that could be submitted for evaluation.
- "The Ad and the Kid" could include a daily journal of progress notes and reactions that could be evaluated.
- A written journal could be used throughout the unit and be submitted for evaluation.

In addition, objective tests could be written from concepts and procedures in each activity.

Persuasive Communication

Persuasion for the Occasion

Situation #1 (*Three people*)
You want to go to a movie or a dance that lasts until 11:00, but your mom and dad say you must be home at 10:00 until you are sixteen years old. Mom and Dad have just gotten home from a hard day's work. The movie is rated PG-13, and your birthday is in one week. Persuade your parents to let you go.

Situation #2 (*Three people*)
You are one of the two band students who are selling scented candles door-to-door to raise money to pay for a band trip to Florida in February. The candles are $10 each, and you need only two more sales to win the award for most sales. You are at the door of an old man who is very rich but considered very tight with his money. He is also known to dislike children. Persuade him to buy the candles.

Situation #3 (*Three people*)
You are one of two student council members who approach the principal to ask permission to hold a dance after school because a very popular band has agreed to play for free but cannot during school hours. The school policy is no dances at night. Persuade the principal to make an exception to the policy.

Situation #4 (*Three people*)
A friend has invited you to a very important college football game. Your friend's parents think it is OK for you and your friend to go unchaperoned, but your parents say you must wait until you're a year older to go unchaperoned. Your friend has only two tickets. The winner goes to the Rose Bowl and will be ranked number one in the nation. Persuade your parents to let you go.

Situation #5 (*Two people*)
A police officer has caught you riding your bike after dark without a light and wants to call your parents. Your parents said they would take away your new bike if you rode it after dark. You went to buy a new light, but the light you wanted was sold out. Persuade the police officer to let you go on your way without calling your parents.

Situation #6 (*Two people*)
Your favorite band is playing in the area, and you and your friends all have tickets. However, your dad says he must accompany you to the concert. Everyone else's parents are dropping them off and picking them up after the concert. Your friends don't want to sit with you and your dad. Persuade your dad to stay home or just drop you off.

Situation #7 (*Two people*)
You are babysitting and are told not to have any friends over. The boy or girl you are crazy about calls and wants to stop by alone. The kids are fast asleep on a summer night. Persuade him or her not to stop by without giving the impression that you are not interested.

Situation #8 (*Two people*)
The concert for your favorite band is sold out and you want a ticket more than anything. Your mom leaves a note saying she won two tickets at work. After asking a date at school, you return home to find out your mom wants to go with you. Your mom really wants to go, but you must persuade her not to go.

Situation #9 (*Two people*)
You have a T-shirt for your dad's birthday with a picture of your dad's favorite musician on the front. Upon returning home you learn your brother bought the exact same shirt. You take the shirt back to the store for a refund to find you have lost the sales receipt. The clerk needs the receipt to give you a refund. Persuade the clerk to give you a refund without the receipt.

Situation #10 (*Two people*)
You see your friend riding a brand new scooter, and you would love to ride it. Your friend won't let anyone ride it because it is his or her father's scooter. Persuade your friend to let you ride it.

Situation #11 (*Two people*)
You are shopping with one of your parents in a grocery store. There is a good item you want your mom or dad to buy, but she or he will not because it is expensive and probably bad for your health. Persuade your parent to buy the item.

Situation #12 (*Two people*)
You need extra help with a very important assignment. The teacher said if you need help, come in after school. You couldn't come in after school because you had practice. Persuade the teacher to help you during the lunch period.

Persuasive Communication

Editorial Speech Evaluation Form

Name _____ Date _____

1. Organization: Introduction? Body? Conclusion? ___ (10)

2. Use of Emotion: Emotion shown? Expression? ___ (10)

3. Use of Evidence: Statistics? Testimony? Examples? Analogies? ___ (10)

4. Delivery: Eye contact? Notecard use? Expression? Posture? Gestures? Volume? ___ (10)

5. Overall Success: Was the speaker persuasive? ___ (10)

Total _____ (50)

Comments:

_____

_____

_____

_____

_____

_____

_____

Persuasive Communication

Home Practice Extra Credit Form

Name _____ Date _____

Directions: Please listen to and time your child's speech. Then answer the questions below to help the speaker improve. The speaker will receive extra credit for practicing the speech at home.

1. Speech length: _____:_____

2. What was the best part of the speech?

3. What part of the speech could be improved?

4. Was there effective eye contact?

5. Was strong emotion shown?

6. Was the speaker persuasive?

Comments:

_____

_____

_____

_____

_____

_____

Persuasive Communication

Writing Scripts

Writing scripts is a necessary part of preparation for a public service announcement. It may seem difficult now, but a detailed, well-prepared script will save time and effort later.

A script should include these items:

Synopsis: The synopsis is a brief description of the PSA including details such as time, place, and action along with a list of characters.

Text: The text includes the name of the character followed by his or her exact words and any special directions written in parentheses.

Intended audience _____ Strategies employed _____

This assignment allows for dramatic scripts, straight sells, narratives, and musicals.

Below is an example of part of a script.

Synopsis: Mikey and Billy are 11 and 12-year-old brothers eating breakfast. Billy tells Mikey about the importance of eating a balanced diet made up of the four major food groups. The message is that kids need to eat a balanced diet to grow up in good health.

Billy: (*Surprised*) Hey, Mikey! You shouldn't eat cookies for breakfast.

Mikey: (*With mouth full of food*) Why not? They're good. Plus you don't have to cook them.

Billy: I know that. But you need to eat different kinds of food to be healthy. You know, the four food groups.

Mikey: Yeah, I know them: chocolate, pizza, french fries, and gum.

Billy: (*Sarcastically*) Ha-ha. Mikey, I don't think you have those just right. (*Seriously*) You should eat foods like cereal and orange juice for breakfast so you don't get tired or sick.

The script should also include any sound effects or music used in your PSA. (These should also be written in parentheses.)

Persuasive Communication

Radio PSA Evaluation Form

Name(s)_____ Date_____

Topic_____ Length:_____

1. **Delivery:** Speaking clearly? Speaking loudly? Speaking smoothly? How effective was delivery? _____ (10)

2. **Message:** Was the message clear? Was the intended audience clear? Was the message appropriate to the audience? _____ (10)

3. **Preparation:** Is preparation evident? Does the PSA seem practiced? Was "dead air" avoided? _____ (10)

4. **Length:** Was the full 30 seconds used? Did the PSA run longer than 30 seconds? _____ (10)

5. **Overall Success:** Was the PSA persuasive? Was the message delivered successfully? _____ (10)

Comments:

_____

_____

_____

_____

_____

Persuasive Communication

Storyboarding

Unlike a script, a storyboard helps one plan a television commercial visually. A storyboard looks like cartoon strips and includes

- drawings of what will be seen on the video screen,
- descriptions of action and/or dialogue, and
- special notes for actors and production people.

VIDEO STORYBOARD

NOTES	VIDEO	AUDIO

Persuasive Communication

Video Commercial Grading Sheet

Title of Commercial: _____

Persuasive Technique: _____

Name (s) _____

1.	Vocal delivery:	____ (10)
2.	Physical delivery:	____ (10)
3.	Characterization expression:	____ (10)
4.	Graphic: Contrast? Aspect ratio?	____ (10)
5.	Memorization of Lines:	____ (10)
6.	Persuasiveness:	____ (10)
7.	Creativity:	____ (10)
8.	Preparation:	____ (10)
9.	Length of commercial: _____:_____	____ (10)
10.	Overall success of the commercial:	____ (10)
		Total _____ (100)

Comments:

_____

_____

_____

_____

_____

_____

_____

Persuasive Communication

Making Good Television Graphics

The two keys to good television graphics are contrast and aspect ratio.

Contrast

Make sure your graphics are of high contrast. That means use dark letters and numbers on light backgrounds or light letters and numbers on dark backgrounds. Do not put two dark colors together or vice versa.

Aspect Ratio

Video graphics should conform to the aspect ratio of the video screen. That simply means don't make your graphics too tall or too wide. The aspect ratio of a television screen is 3:4 (height : width.) Notice that the screen is not square and yet is not as wide proportionately as most photographs or movie theater screens. The graphics should include the safe, supplemental, and dead areas of the TV screen.

Persuasive Communication

Media Campaign Evaluation Form

Topic/Problem _____

Group Members: _____

Medium: _____

1. **Audience analysis:** Was the audience analysis complete? _____ (10)

2. **Persuasion:** Were social appeals and personal appeals used effectively? _____ (10)

3. **Medium:** Was the medium used to its potential? _____ (10)

4. **Preparation:** Was preparation evident? Was good planning used? Was there good work in the groups? _____ (10)

5. **Surveys:** Were the surveys effective, clear and accurate? _____ (10)

Comments: _____

_____

_____

_____

Teaching Listening and Speaking Skills: High School Sequence

Introduction
The Communication Process
Affective Communication
Ritualistic Communication
Imaginative Communication
Informative Communication
Persuasive Communication

Introduction

The administrative rule governing Wisconsin's course requirements mandates that instruction in oral communication be included as part of the four required credits in English. In interpreting this rule, the DPI recommends that instruction in listening and speaking be incorporated in all courses and that separate courses in oral communication be implemented in order to provide balance within the four year English requirement.

Since many districts do not have a comprehensive, separate course in oral communication, and since the development of a new course can be both time-consuming and taxing, this sequence organizes a semester-length basic course focusing on the essentials of listening and speaking.

In creating this guide, the teachers who wrote it examined all the traditional and contemporary ways to approach the course. The teachers unanimously chose the framework based on the functions of communication, because the functions, or purposes, of communication subsume all the other elements. While organized around communication functions, this sequence provides opportunities for students to initiate and receive a variety of messages involving differing audiences, contexts, message forms, and media. The course contains the following six major units:

1. Introduction to the Communication Process
2. Affective Communication
3. Ritualistic Communication
4. Imaginative Communication
5. Informative Communication
6. Persuasive Communication

While the curricular approach is functional, the instructional approach is experiential. Within a highly interactive environment, students engage in listening and speaking activities that focus on the functions of communication. Their communication experiences involve the full spectrum of audiences: intrapersonal, dyadic, group, public, and mass. Throughout the course, students immediately apply the concepts they learn through activities designed to improve their communication effectiveness and to develop their functional communication skills.

Each of the six units comprises approximately fifteen class periods and has the following components: introduction; goals; an overview of activities, their experiential focus, and estimated time; activities, including their purpose, procedures, and integral concepts; and assessment. Although a text can be a useful resource, the guide is written so that teachers can direct each unit without having to rely on a text.

The authors recommend that the units be taught in order, as closely as possible to the manner in which they occur in the sequence, because they build on each other to some extent. However class size, length of periods, and abilities of students all vary. Therefore, teachers will need to use their professional judgment regarding the most effective approach to the procedures, activities, concepts, and assessments of each unit. In short, the sequence identifies the curricular essentials of listening and speaking as well as an instructional base of learning experiences, but the individual teacher must ultimately decide when and how to teach them.

Teachers should also use their judgment regarding which activities are appropriate for classes or individual students. In addition, teachers should be aware of resources within the school and community for students who reveal the need for help in a personal area.

The Communication Process

This unit provides the foundation for the rest of the sequence by introducing the students to human communication as a process for sending and receiving information via verbal and nonverbal means. The first activities center on understanding communication through the use of communication models; the second part focuses on developing effective delivery of verbal and nonverbal communication/messages.

Teachers and students have found communication models to be an effective way of examining the complexities of human communication. Models serve as literal analogies that can be used to describe, analyze, and even predict communication events.

Communication models have developed from very simple, linear versions to complicated representations which more clearly demonstrate the dynamic, interactive quality of communication. The three models which are provided as Activity Sheets 1, 2, and 3 can be compared and used to describe, analyze, or predict different communication situations.

The unit also starts developing delivery skills. Students need to have successful experiences early in the course to build confidence for later, more difficult assignments. Additionally, nonverbal communication as demonstrated through delivery is so easily observed that it works well in illustrating how communication occurs. Students will be given the opportunity to experience three relatively nonthreatening activities: one emphasizing the voice; one the use of body; and one synthesizing the uses of voice and body. Teachers will need to encourage students to set high expectations for excellence. From the very start, the students need to be honest and demanding in the oral and written criticisms that they make of their fellow classmates.

The verbal and nonverbal delivery activities provide an opportunity to discuss differences in verbal and nonverbal codes. In bicultural or multicultural classrooms, teachers can have students share information regarding delivery norms across cultures. In culturally homogenous classrooms, teachers may use videotapes of speakers representing differing cultures and backgrounds.

This unit can serve as a springboard for helping the students become less ego- and ethnocentric. The world in which they communicate is becoming increasingly more diverse and complicated. The communication models can provide an excellent arena for discussing difficulties that may arise when people from different cultures and backgrounds try to communicate and for learning that what is effective and appropriate for one situation may not be for another.

General Goals

The goals for this unit closely parallel those identified in the middle level sequence. At this educational level, however, the students should demonstrate greater sophistication in talking about the communication process, heightened sensitivity to their own delivery behaviors, and increased critical acuity in the assessment of others. By the end of this unit the students should be able to

A. define effective communication.

B. construct a communication model that includes the following basic components of the communication process: sender, receiver, encoding, decoding, message, channel, feedback, perceptions, interference, and context.
C. write a paragraph in which the words empathy and appropriateness are used and related.
D. identify the elements of vocal delivery.
E. analyze the use of vocal delivery by others.
F. demonstrate vocal variety in various speaking contexts.
G. identify the elements of physical delivery.
H. analyze the use of physical delivery of others.
I. demonstrate effective physical delivery in various speaking contexts.
J. communicate simple messages through nonverbal communication alone.
K. write a paragraph identifying the attributes of effective nonverbal communication.
L. tell a story demonstrating animation and variety in vocal and physical behaviors.
M. evaluate the relative delivery effectiveness of various speakers.
N. identify verbal and nonverbal communication code differences among the people of the state.

Table 1 on the following page illustrates how the activities in this unit relate to the general goals and how many periods students will need to accomplish the desired outcomes.

The Communication Process

Overview

Activity Name	Learning Experience The student will	Estimated Time	Related Goals
"Visualizing Communication"	• identify components of communication. • identify some causes of miscommunication. • recognize the importance of both verbal and nonverbal messages. • recognize that a person's background can cause different perceptions. • participate in activities which emphasize empathy and appropriateness of communication choices.	three periods	A, B, C
"I Heard It on the Radio"	• realize the emotional cues sent by voice. • develop group and creative skills in producing a script. • criticize vocal delivery for effectiveness.	three periods	D, E, F
"Say It Without Words"	• recognize ways in which physical delivery changes or reinforces the words. • recognize the difficulty in trying to communicate without words.	two periods	G, H, I, J, K
"Tell Me A Story"	• recognize the difference that delivery makes for pleasure and understanding. • try different delivery techniques. • work to develop group presentation of a story.	three periods	L, M

Activity: Visualizing Communication

Estimated time: Three periods

Purpose: To understand how communication occurs

Procedures: Period one

- Present the communication models (Activity Sheet 1: Important Terms; Activity Sheet 2: Shannon-Weaver Communication Model; Activity Sheet 3: Berlo Communication Model; and Activity Sheet 4: Communication Model). Explain the terminology of each.
- Introduce concept that messages are sent both verbally and nonverbally.
- Have the students create a paragraph defining effective communication.

Procedures: Period two

- Discuss how messages are filtered through the sender's and receiver's perceptions. (See Galvin and Book, 1982, p. 29.) The following concepts should be discussed:
  — Several factors such as past experiences and background, present feelings and circumstances, and differences in processing information play a role in communication.
  — Discuss the role of perception in the interpretation of stimuli.
- The teacher should sketch a simple version of a communication model for a scenario created by the students. Have the students identify how changing the components affected the communication event.

Procedures: Period three

- Discuss the concepts of empathy (being able to identify with another person's feelings), and appropriateness (determining what is the suitable strategy for a particular circumstance). Also, discuss the impact of cultural differences on these concepts.
- Divide the class into three groups. One group should develop three situations that are described in terms of the communication models. The second group then acts out the event and the third group critiques the communication strategies chosen by the actors.
- A variation that the teacher might choose would be to set up a number of dyads in which the students trade roles halfway through the exercise, for example, principal/student who skipped school; parent/child who dented family car; teacher/student who is failing class; visiting student from China/student body president; and new student from another country/school guidance counselor.

Concepts

- Effective communication results when both sender and receiver assign the same meaning to the messages they are receiving.
- Most communication models contain the following components: sender, receiver, message, feedback, interference, and situation.
- Changing any one of the components will affect the communication process.
- Both the sender and the receiver make choices that can help or hinder the communication process.

Feedback

The small group discussions provide an opportunity for the teacher to assess student understanding of the communication components and how they are used. The diagrams of the communication models may be used to review the process later in the semester.

Activity: I Heard It on the Radio

Estimated time: Three periods

Purpose: To make students aware of vocal delivery elements and how the elements can be used effectively to get an orally communicated message across to an audience. This activity also stresses the importance of listening skills and the responsibility of the audience/ listener/ receiver to attend to and process accurately the messages he or she is receiving.

Procedures: Period one

- Distribute Activity Sheet 5: Vocal Delivery, explaining what the vocal delivery elements include.
- After the activity sheet is discussed, the teacher should play an eight- to ten-minute segment of an old radio show. Urge students to listen to how the actors used their vocal delivery to make the words take the place of visual images. This is a challenge because television has made students much more visually oriented. Possible shows include: *The Shadow, Fred Allen and Allen's Alley, Inner Sanctum, The Lone Ranger, Amos and Andy, The Green Hornet*, and *The Goldbergs*. Tapes and records are available from local public libraries.
- Following the tape, hold a class discussion about what made each character's vocal delivery entertaining and effective. Try to get students to use the terminology from Activity Sheet 5. Have students state specific examples of vocal elements used in the discussion. Ask students to pay particular attention to stereotypical delivery (regarding race, sex, and age). Which character portrayals would be inappropriate today?
- Divide the students into small groups of three or four. Instruct them to write a short radio play five to seven minutes long in which the characters utilize all of the vocal delivery elements.

Procedures: Period two

- Have the students work in small groups to write and think of ideas for the script. Groups should get together on their own to practice rather than preparing in class..
- A performance date for the group project should be set for one week later.
- Presentation may be live or by cassette tape. If students choose to perform live, hang a sheet between them and the rest of the class; the emphasis should remain on vocal delivery, not physical delivery.

Procedures: Period three

This period (one week later) should be used for performance and evaluation.

Concepts

- Variation in the elements of vocal delivery will result in more effectively communicated oral messages.
- Variation of vocal elements can change the emotional meaning of a message.
- Receivers must develop listening skills which will enable them to distinguish the changes in vocal delivery and help them to interpret messages accurately.
- The specific elements of vocal delivery are listed on Activity Sheet 5: Vocal Delivery.

Feedback

At the conclusion of this activity, the teacher will return a written critique of each group's performance on the Radio Play Evaluation Form, Activity Sheet 6. Students also need to learn critical listening skills and to be accountable for messages they process, so it is a good idea to have students do a written critique of one performance using the same form. Have the class discuss the success of this activity. Focus on how well characters were defined and whether storylines were made interesting using just vocal delivery. Did each group maintain audience interest and attention by using variation in the vocal elements?

Activity: Say It Without Words

Estimated time: Two periods

Purpose: To develop student awareness that communication exists on more than one level; that physical delivery can add a new dimension to communication which can help clarify vocal messages and make them easier for receivers to process

Procedures: Period one

- Present the elements of physical delivery using Activity Sheet 7: Physical Delivery.
- Explain and discuss how these elements are used to communicate ideas. Also discuss how these elements are influenced by cultural norms.
- Find a videotape of a speaker, preferably a dynamic speaker with animated physical and vocal delivery skills.
- Turn the tape on with the volume turned down all the way. Have the students watch about five minutes of the tape and jot down their observations. Discuss how the speaker uses the elements of physical delivery to reinforce his or her vocal message.
- Have students speculate about the tone of the message, the speaker's involvement, the speaker's sincerity, the appropriateness of the delivery for the subject, audience, and occasion. What is the speaker trying to "tell" his or her audience?
- Play the same segment of the speech with the volume turned up. How accurate were their perceptions of the speaker's intent?
- Discuss nonverbal communication and how individual perceptions affect interpretation.
- Pass out a slip of paper to each student. Have them think of a one-line message of three to nine words that they could send using physical delivery only. Have them write their message on the paper. Caution students not to share their messages with anyone else. Sample messages include the following:

— Turn off the light and go to bed.
— I don't ever want to talk to you again.
— Feed the dog.
— I like that dress on you.
— Would you like to go to the movies?
• Collect the messages and divide the class into two teams.

Procedures: Period two

• Place the teams on opposite sides of the room. One at a time, team members will step forward, select a message, demonstrate it without using words, and try to get their team members to guess it. They may use only the five physical delivery elements discussed in class and noted in Activity Sheet 7. Allow only one minute per message.
• Spend the last ten minutes of the period discussing questions such as the following:
— What frustrations/handicaps did the communicators experience?
— Do these same frustrations occur in real-life communication?
— Does adding sound always clear up the problems?
— Why were some messages easier to interpret or communicate than others?
— What conclusions can we draw about physical delivery?

Concepts

• Nonverbal communication is more ambiguous than the use of words.
• Eye contact is particularly important since it helps the speaker receive feedback and demonstrates the speaker's interest in the audience members and the topic. The use of eye contact varies from culture to culture.
• Physical movements should spring naturally from the thought and not call attention to themselves.
• Physical movements should be appropriate to the speaker, the audience, the subject, and the occasion.
• The nonverbal message, including gestures and facial expressions, should complement and reinforce the speaker's meaning in a nondistracting way.
• Effective delivery requires skillful use of both body and voice.
• When verbal and nonverbal messages are in conflict, the audience members are more likely to believe the nonverbal.

Feedback

Student observations about the videotape plus the discussion following the physical delivery activity will provide sufficient feedback.

Activity: Tell Me A Story

Estimated time: Three periods

Purpose: To demonstrate the importance of combining vocal delivery (pitch, rate, volume, articulation, quality, and pronunciation) and physical delivery (posture,

gestures, body movements, facial expression, and eye contact) in creating effective messages

Procedures: Period one

- The teacher should deliver a short storytelling performance. It is useful to demonstrate ineffective use of physical and vocal delivery and then tell the same story using all of the elements effectively. If a video camera is available the demonstration may be taped instead of live. Forensics students may be used in lieu of the teacher. Or, the teacher could invite a foreign exchange student to tell a popular children's story from his or her culture.
- Ask students to compare the two performances of the same story. This can be done orally with the teacher asking questions and directing the discussion. Sample questions include the following:
  - Which performance was more pleasant/interesting to watch and listen to? Why?
  - What elements of physical delivery added to the audience's enjoyment of the presentation? Cite examples from the story.
  - What elements of vocal delivery helped make the characters and dialogue believable for the audience? Did it help keep your interest?
  - In what ways can vocal and physical delivery enhance oral presentations in real-life situations?
- After a short discussion about what makes an oral presentation interesting, the teacher should provide short story segments for students to choose from. Suitable works include *Horton Hatches The Egg* by Dr. Seuss and *The Velveteen Rabbit* by Margery Williams.
- Divide the class into small groups of three or four students. The groups should quickly select a story and read it out loud.
- Distribute criteria for "Tell Me A Story" (Activity Sheet 8: Assignment: Tell Me A Story).
- Give students the remainder of the period to assign characters, read through the selection at least one more time, and answer the following question: What can you do vocally and physically to bring the literature alive for the audience?

Procedures: Period two

- Get students into their small groups. Have them take out their written assignments and share their delivery ideas with each other.
- Students should practice and experiment with different delivery methods for the remainder of the class period.

Procedures: Period three

On the third day of this activity, student performances will be given. Call each group to the front of the class. Reserve discussions of the performances until everyone has completed the assignment. If possible, videotape each group's presentation. A storytelling "All-Star" tape can be shown to all the classes at a later date to reinforce the one or two best performances in each section. The tape can then be saved as a demonstration tape for other years.

Concepts

- Effective vocal delivery depends on skillful use of pitch, rate, volume, articulation, pronunciation, and quality.
- Effective physical delivery depends on skillful use of posture, hand gestures, body movement, facial expression, and eye contact.
- Responsive physical and vocal delivery makes oral presentations more interesting and helps keep the audience's attention for a longer period of time.

Feedback

Students should be able to analyze and evaluate how well each group used delivery variables. This analysis can either be a discussion following the performances or a written assignment. The teacher should provide a written critique (Activity Sheet 9: Storytelling Evaluation Form) for each group. The "All-Star" tape of the best groups also serves as an example of effective physical and vocal communication.

Assessment

Oral performances

- The group activities using communication models are the first oral presentations by students, so it is recommended that they count only ten percent of the oral performance grade for this unit.
- "I Heard It on the Radio" assesses improvement in vocal delivery, an important skill students need in order to achieve success in later activities. It should probably count as 30 percent of the oral performance grade for this unit. Pay attention to both individual and group performances.
- "Say It Without Words" demonstrates how messages can be communicated by using delivery techniques. This activity should count only ten percent of the oral performance grade because of the nature of the messages used. Some messages are more complex than others, so the emphasis should be on how delivery components were used, not just on whether students guessed the message or not.
- "Tell Me A Story" is the most important activity in this unit since it is a synthesis of both vocal and physical delivery skills. It should count as 50 percent of the oral performance grade of this unit. Students will receive both teacher and peer evaluations of their performances.

Written assessments

- Communication Model Comparison Worksheets should be collected to make sure students completed all questions.
- Communication models that students draw on construction paper can demonstrate their understanding of the communication process components.
- "I Heard It on the Radio" script can be collected for evaluation.
- Storytelling delivery analysis assignments can be collected so the teacher can compare their plans of action with their actual performances.
- An essay test can be administered to test student understanding of the concepts presented in this unit. Sample questions include the following:

— Explain how nonverbal delivery skills can affect the communication of ideas.
— Define effective communication using all of the concepts presented in this unit.
— Explain how perception affects the encoding and decoding part of the communication process.
— Write a self-evaluation of your individual performance in the "Tell Me A Story" assignment. Evaluate your use of the vocal and physical delivery elements. What were you most pleased with about your performance and what one thing do you think needs the most improvement?

• An objective test may be constructed to assess student understanding of such key concepts as the vocal delivery elements, the elements of physical delivery, the steps in the communication process, and communication contexts.

The Communication Process

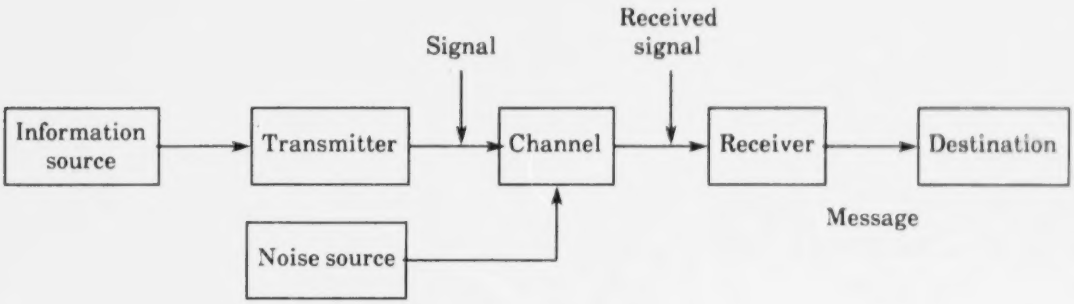
Important Terms

Directions: As you begin to study the communication process, take notes on this study guide. You should be able to define the following terms and identify them in a communication model:

- Sender/Speaker
- Receiver/Listener
- Encoding
- Decoding
- Message:
  - —Verbal
  - —Nonverbal
- Channel
- Interference
- Feedback
- Perceptions
- Contexts:
  - —Intrapersonal
  - —Dyadic
  - —Small Group
  - —Public
  - —Mass

The Communication Process

Shannon-Weaver Communication Model



Source: You, your stomach, your brain, your entire nervous system, interacting and culminating in an intense desire for pizza.

Message: "I'd like a large pepperoni, mushroom, pepper, and onion (no anchovies) pizza to go."

Transmitter: Your telephone, which takes your message and recodes it as a set of *signals*— electrical impulses that are transmitted into the system.

Channel: The phone lines that now connect you and Guido's Pizzeria.

Receiver: Guido's telephone, which reconverts the electronic *signals* to a fair likeness of your original message.

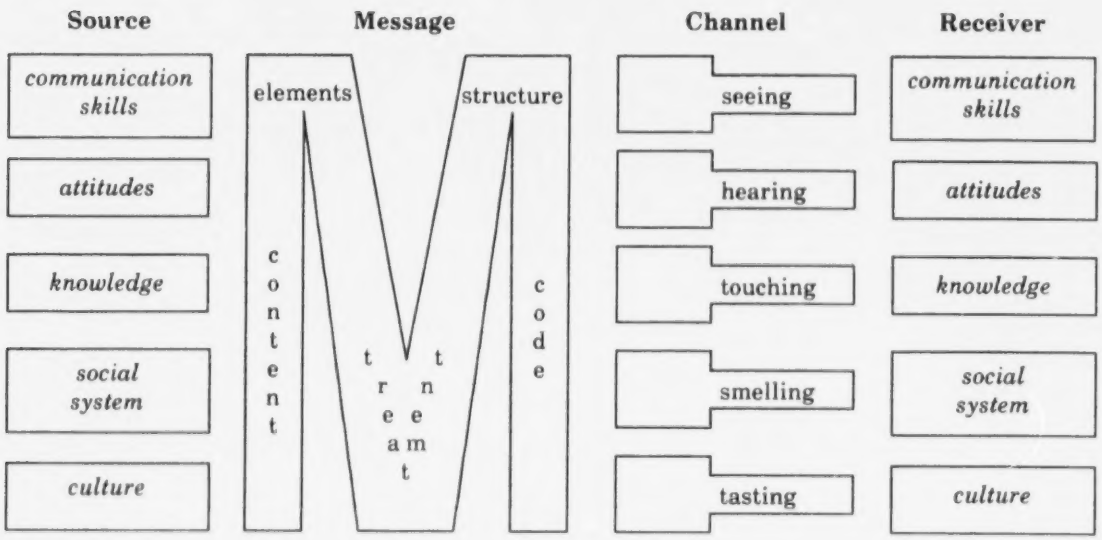
Destination: Guido.

Noise source: When Guido hears your request for a pizza, what he hears does not quite sound like you, it sounds more like you with your nose held and your hand in front of your mouth. Something has happened to your message: the resistance in the phone lines and the elements of the phone system (amplifiers, microphones, etc.) have introduced *noise*.

From *The Mathematical Theory of Communication* by C. E. Shannon and W. Weaver. ©1949, The University of Illinois Press. Reprinted by permission of the publisher.

The Communication Process

Berlo Communication Model



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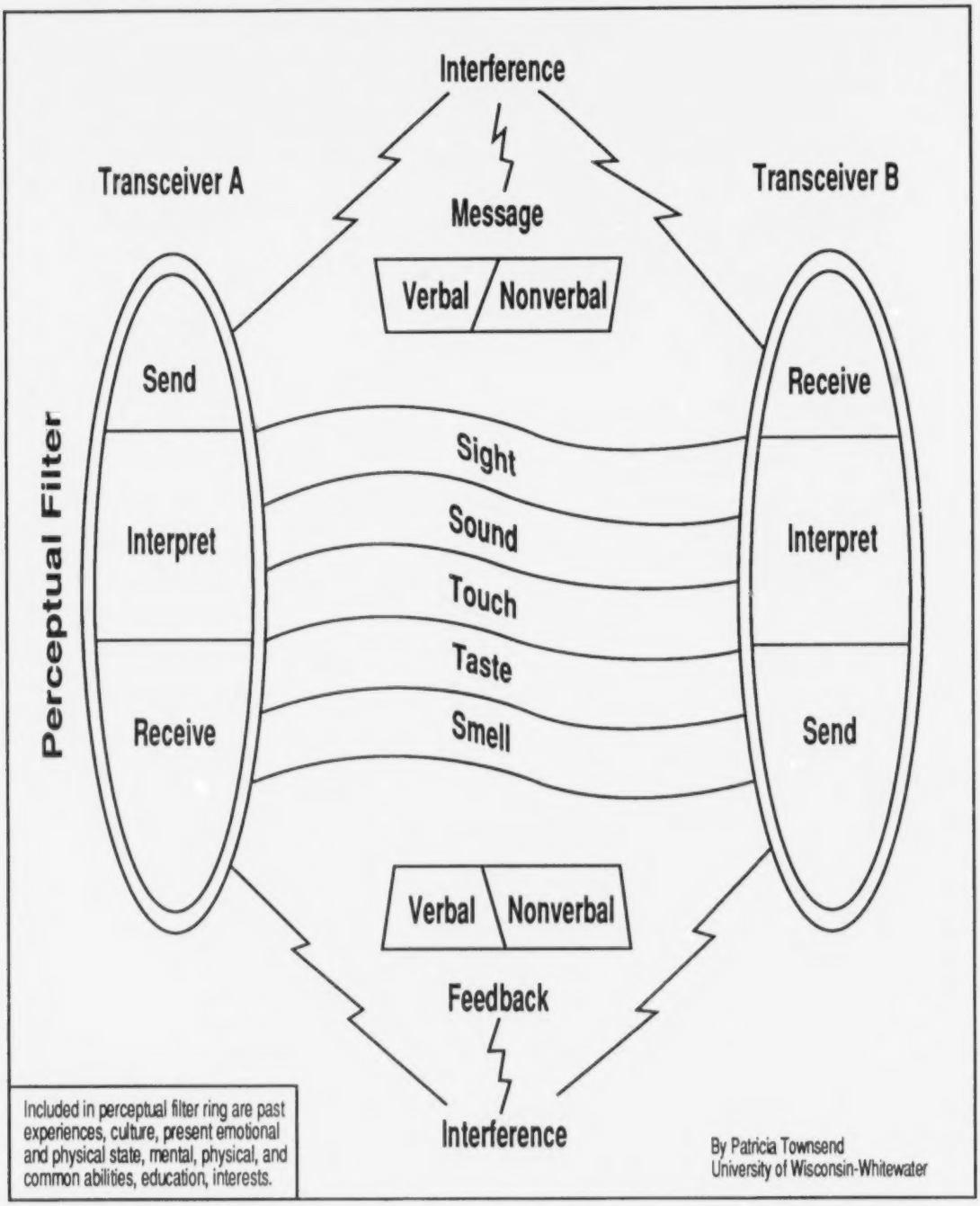
The Communication Process

Communication Model—Environment—Space, Time, Culture



The Communication Process

Vocal Delivery

The more experience you have as a speaker, the more comfortable you will become in front of an audience. As you gain confidence you will also develop your own speaking style. You will soon discover that varying your vocal delivery will make your presentations more interesting and enjoyable for both you and your audience.

Vocal Delivery Suggestions: Begin to work on these ideas.

1. Work to make your voice sound natural and conversational.
2. Experiment with your voice by varying pitch, rate, quality, and volume.
3. Practice out loud to improve vocal effectiveness.
4. Tape yourself and listen to your voice critically.
5. Define and use the following vocal elements in your presentations: pitch, volume, rate, quality, articulation, and pronunciation.

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The Communication Process

Radio Play Evaluation Form

Group names_____

Evaluator's name_____

Scale: 5 = always/excellent 4 = often/very good 3 = sometimes/average
2 = seldom/fair 1 = never/poor

Comments	Scale				
1. Pitch was varied.	5	4	3	2	1
2. Volume was adequate and varied.	5	4	3	2	1
3. Quality was appropriate.	5	4	3	2	1
4. Pronunciation was correct.	5	4	3	2	1
5. Articulation was clear.	5	4	3	2	1
6. Voices helped keep audience's attention.	5	4	3	2	1
7. Characters were distinctive.	5	4	3	2	1
8. Voices were effective in helping create visual images in the listener's mind.	5	4	3	2	1

Additional Comments:

The Communication Process

Physical Delivery

For beginners, physical delivery is more difficult than vocal delivery. Stage fright is a problem that all speakers must learn to deal with. It is not uncommon to see squirming and shifting during oral presentations.

Physical Delivery Suggestions:

1. Gestures should be natural and purposeful.
2. Try to eliminate shuffling and nervous movements which call attention to themselves.
3. Body movements should be motivated.
4. Practice oral presentations in front of a mirror or video camera so you can watch yourself critically and experiment with more effective delivery strategies.
5. Define the following terms and use them in your oral presentations: posture, body movements, gestures, facial expression, and eye contact.

The Communication Process

Assignment: Tell Me A Story

This activity will combine both vocal and physical delivery skills. You will be working in small groups and presenting a short piece of literature to the class. If you think about the two previous activities, the vocal and delivery exercises, ask yourself what made some of the performances more interesting and memorable for you. The answer might be that some students were more willing to take risks in their physical and vocal delivery. They experimented with a variety of delivery elements rather than staying with the same stilted and monotonous "safe" delivery patterns.

This assignment offers you an opportunity to experiment, both vocally and physically, and yet there is safety in numbers because you will be performing with your group. Let your creativity go! Experiment and have fun with this assignment.

Procedure

1. Select a story and read through it.
2. Assign parts to group members.
3. Read the story again with your assigned parts.
4. Write the answer to the following question and bring it to class tomorrow: What can you do vocally and physically with your part to bring this story alive for your audience?
5. Using your assignment, think of delivery ideas with your group.
6. Practice your story several times and try different things.
7. Performances are on day three.

Evaluation

The teacher will write an evaluation of the group which includes both vocal and physical delivery. Students will also be evaluating a group using the same evaluation form. Students will get to see their evaluations at the conclusion of the assignment. The teacher may also be videotaping all of the groups' performances. Students are encouraged to watch their performances during a study hall and the teacher may select the best group for an "All-Star" tape.

The Communication Process

Storytelling Evaluation Form

Student's name _____

Evaluator's name _____

Scale: 1 = weak 2 = fair 3 = average 4 = good 5 = excellent

Delivery Evaluation	**Circle one**				
Stance and movement	1	2	3	4	5
Facial expression	1	2	3	4	5
Gestures	1	2	3	4	5
Eye contact	1	2	3	4	5
Rate	1	2	3	4	5
Volume	1	2	3	4	5
Pitch	1	2	3	4	5
Quality	1	2	3	4	5
Pronunciation	1	2	3	4	5
Articulation	1	2	3	4	5
General impression	1	2	3	4	5

From Allen and McKerrow, 1981, p. 191.

Affective Communication

Affective communication involves events in which the speaker's intent is to give and receive oral and written expressions of feelings to facilitate self-disclosure, build trust, and build and maintain interpersonal relationships. When sharing feelings, speakers express a myriad of emotions including universal ones such as surprise, fear, disgust, anger, happiness, sadness, and ambivalence. This type of communication occurs most often as we talk to ourselves, a companion, or small groups of people. When affective communication occurs in public or mass settings, it tends to be a memorable and moving experience, as in the case of a farewell speech or a eulogy.

Teaching this unit will take special skills and patience. Expressing emotions is difficult; some people assume that they already know how to express emotions, some have trouble identifying their true feelings, and others have been taught to suppress their feelings and emotions. To create an appropriate classroom atmosphere, teachers must be willing to participate in activities they require of their students, for example, self-disclosing, writing journals, sharing feelings. If the teacher feels some hesitancy about participation or is constrained by time, he or she need not complete all nine activities in this unit.

Since discussing feelings involves risk-taking, teachers must foster a classroom atmosphere in which trust can grow between students and between the teacher and students. Students also have to be taught under what circumstances self-disclosure is appropriate and worth the risk.

The first three activities, "Who Am I?," "Boundary Breaking," and "'I Am . . .' Poem," are designed to create an atmosphere in which trust and self-disclosure are possible. The second three activities, "Describing Feelings," "Translating Feelings," and "Expressing Yourself," allow students to establish and practice a "feeling" vocabulary and to learn the difference between expressing feelings and making judgments of others. The last three activities, "Ann Landers for a Day," "Empathic Listening," and "The Eulogy," focus on a variety of private and public situations in which students practice the skills they have learned.

General Goals

Goals A through L pertain to communication behavior, while goals M through Y, which are specifically cognitive understandings, will enable students to better understand concepts of communication. At the end of this unit, the student should be able to

A. identify the three main types of affective communication: opinions, feelings about self, and feelings about others.
B. express opinions on various topics in a variety of contexts.
C. recognize viewpoints that differ from their own.
D. share opinions in an open-minded fashion.
E. express feelings about self to others.
F. express positive and negative feelings toward another.
G. accept praise and criticism in an appropriate manner.
H. recognize the emotional states of others communicated through both verbal and nonverbal signals.

I. invite expressions of feelings through nonverbal and verbal feedback.
J. provide clarifying responses to expressions of feelings.
K. ask open-ended questions to facilitate a speaker's expression of feelings.
L. provide tactful advice when necessary.
M. define self-disclosure and provide examples thereof.
N. identify contexts in which self-disclosure is appropriate.
O. elaborate on the concept that feelings are neither right nor wrong and therefore not to be judged.
P. differentiate between descriptions of feelings and other speech acts.
Q. identify and differentiate between the six universal feelings.
R. identify the emotional center of messages and restate that content in explicit form.
S. define translation and indicate contexts in which it is appropriate and inappropriate.
T. provide examples of words that connote different intensities of feelings.
U. recognize group conflict and suggest effective means for resolving it.
V. describe the process of empathic listening.
W. define a eulogy and indicate the social impact of this speech form.
X. identify and give examples of types of figurative language and verbal supporting materials that enhance eulogies and other forms of affective communication.
Y. respond appropriately to expressions of feelings (for example, commiserate, share joy, express anger).

Table 2 on the following page illustrates how the activities in this unit relate to the general goals and how many periods students will need to accomplish the desired outcomes.

Affective Communication

Overview

Activity Name	Learning Experience The student will	Estimated Time	Related Goals
"Who Am I"	• disclose information and feelings about self to a large group.	one and one-half periods	E, I, M, N
"Boundary Breaking"	• express opinions on a myriad of topics to a medium size group. • express feelings about peer disclosures.	two periods	B, C, D, F, I
"'I Am . . .' Poem"	• indicate feelings about self through writing a poem. • listen empathically to poetic expressions of feeling.	two half periods	E, H, I, K, O
"Describing Feelings"	• differentiate between descriptions of feelings and other speech acts.	one period	F, O, P, Q
"Translating Feelings"	• compare perceptions of the emotional content of messages in small groups.	one period	H, J, Q, R, S
"Express Yourself"	• share words in small groups that express the same feelings with different levels of intensity.	one-half period	H, T
"Ann Landers for a Day"	• express feelings about a family communication breakdown in a letter to Ann Landers. • offer solutions for family communication breakdowns.	two periods	B, E, F, G, H, I, L, U
"Empathic Listening"	• role-play expressing and empathizing with communication problems. • listen empathically to a significant other and describe what happened.	two periods	A, C, E, F, G, H, I, J, K, L, V
"The Eulogy"	• express positive feelings in a public eulogy. • use vivid and memorable language in praising others.	will vary with class size	F, H, Y

Activity: Who Am I?

This activity was adapted from Galvin and Book, 1982, pp. 87-88.

Estimated time: One and one-half periods

Purpose: To encourage students to think about who they are and how they feel about themselves and to establish an atmosphere where self-disclosure is possible

Procedures

- Share with the class some personal experiences in which self-disclosure was a positive and/or negative experience for you. Choose personal anecdotes that you are comfortable relating to the students. In so doing, you are modeling appropriate self-disclosure.
- Distribute Activity Sheet 1: "Who Am I" Worksheet, and have students fill in the questions. Assure them that only parts IA and IB will be shared with the class; the rest will be read only by the teacher. Tell students to respond only to questions they feel comfortable answering. There is no penalty for not completing all questions.
- Have students move their desks into a large circle. They can then share their answers to IA and IB with the class until everyone has had a turn.
- Collect Activity Sheet 1.

Concepts

- Self-disclosure is sharing personal information about oneself with others—the more personal the information, the greater the risk. In some contexts, self-disclosure is not appropriate (for example, one should not confess to a major crime in a speech class).
- In order for any relationship to progress beyond a casual stage, self-disclosure is essential. It must be reciprocal, however, and should proceed slowly as trust is established in order to ensure minimal risk.

Feedback

Following the sharing, the teacher should lead a discussion concerning whether it was easy or hard to choose "if I were . . ." answers, whether the class was at all surprised by any answers, and how they felt about sharing and listening.

Activity: Boundary Breaking

Estimated time: Two periods

Purpose: To give students a chance to express and receive feelings and opinions in a nonthreatening small group situation

Procedures

- Divide the class into groups of ten to 13 students and appoint a leader. This relatively large group size permits students to hear many viewpoints, gives them time to think, and minimizes personal risk. The teacher should choose leaders and groups. Leaders should be strong and respected. Groups should be balanced heterogeneously according to class

make-up. There are a total of 67 questions. You may wish to save a day by reducing the number of questions to a number that could be completed in one day instead of two.

- Explain the following rules:

— Students do not have to answer questions with which they are uncomfortable. There is no penalty for not answering a question.

— Students may not judge, evaluate, denigrate, or argue with group members' answers. The object is to listen and learn.

- Allow students two days to discuss as many questions on Activity Sheet 2: Boundry-Breaking Questions as possible.
- To encourage freedom of expression, the teacher should not participate in or listen to group discussions.

Concepts

The concepts are the same as in "Who Am I?"

Feedback

- Hand out the Boundry Breaking-Synthesis Set, Activity Sheet 3, to students as soon as they finish the questions or at the end of day two. This assignment should be due the next day so impressions remain fresh. The answers to the synthesis set should be read only by the teacher. Students might be more honest about their perceptions if the answers are kept private.
- Near the conclusion of the second period, students should discuss their general reactions to the activity and what they gained from it.

Activity: 'I Am . . .' Poem

From an activity by Suzi Mee for the Scholastic Voice Teachers and Writers Collaborative, September 6, 1986. Used with permission.

Estimated time: Two half periods

Purpose: To help students express in writing their feelings about who they are and to encourage students to listen for and appreciate expressions of feelings by others. As a variation, the assignment could be a "We Are . . ." poem written by small groups of students who feel they have common characteristics. These poems could be performed as a choral reading.

Procedures

- Distribute Activity Sheet 4: Sample "I Am" Poems, and read them aloud.
- Ask students to express how they feel about the poems.
- Go over the directions and models for poems (Activity Sheet 5: Instructions for Writing an "I Am . . . ." Poem).
- This assignment should be done at home over one or two nights to give students time to reflect in private.
- The poems may be shared in one of the following two ways:

— Have each student read his or her poem aloud to the class.

— The teacher could personally read student poems aloud without identifying the author.

Concepts

All of the information needed for this activity may be found in Activity Sheet 5. It may be helpful, however, for the teacher to indicate that feelings are neither right nor wrong and that feelings should not be judged.

Feedback

Invite students to reflect upon how they felt about writing their own poems and what they learned about listening to the poems of others.

Activity: Describing Feelings

Estimated time: One period

Purpose: To help students recognize true feelings and describe rather than display them

Procedures

- Obtain a copy of *Reaching Out: Interpersonal Effectiveness and Self-Actualization* by David W. Johnson. Administer the "Describing Your Feelings" exercise on pp. 93-98 according to the directions. Teachers may substitute similar exercises that teach the difference between describing and displaying feelings.
- This activity may be followed by a large group meeting in which students are allowed to express how they are feeling about any significant issue or problem in their lives at that time. In this meeting, it is important that the teacher enforce a nonjudgmental atmosphere. Desks should be in a circle to facilitate communication.

Concepts

Teachers should be careful to point out that a statement that starts with "I feel" does not necessarily describe feelings, but often is a judgment of another person's behavior or personality. The object of this activity is to identify and express personal feelings, not to judge or evaluate others.

Feedback

An open class discussion concerning why it is important to describe feelings rather than display feelings provides an appropriate closure to this activity.

Activity: Translating Feelings

From Dilly, J. *And I Thought I Knew How To Communicate.* ©1985, Educational Media Corp., P.O. Box 21311, Minneapolis, MN 55421. Used with permission.

Estimated time: One period

Purpose: To help students recognize nonverbal and verbal displays of emotion and respond to such expressions by translating them into statements of feeling. The emphasis in this activity is on receiving rather than sending.

Procedures

- Discuss the six universal feelings (anger, disgust, sadness, happiness, fear, surprise, or ambivalence) and the concepts presented in this activity.
- Have students discuss the example at the top of Activity Sheet 6: Translating Feelings, making note of both verbal and nonverbal signals and how restatements help speakers to reaffirm or disconfirm their feelings. Divide students into triads to complete the worksheet (Activity Sheet 6).
- Each group should come up with three examples from their own experiences in which people displayed feelings rather than stating them. These feelings should then be translated into statements.

Concepts

- When a partner acts in such a way that feelings are visible and audible though unstated, it is worthwhile for the receiver to bring them into the open through "translation" so they can be dealt with and clarified.
- Translating feelings is inappropriate when the receiver does not have the time or energy to follow through.
- Be sure to differentiate between *translating* clearly visible and/or audible feelings and *telling* another person how he or she may be feeling and why. The latter is uncomfortable and usually causes defensiveness and communication breakdowns.

Feedback

At the conclusion of this activity, a class discussion should focus on the circumstances in which translating feelings might not be appropriate.

Activity: Express Yourself

From Dilly, J. *And I Thought I Knew How To Communicate.* ©1985, Educational Media Corp., P.O. Box 21311, Minneapolis, MN 55421. Used with permission.

Estimated time: One-half period

Purpose: To encourage students to identify a variety of verbal and nonverbal ways to express the six universal feelings

Procedures

- Divide the class into groups of two or three.
- Each group should think of as many words, phrases, and expressions as they can until they fill the grid on Activity Sheet 7: Express Yourself. You may want to stimulate their imaginations by brainstorming with them.
- After all groups have finished the task, they should share their results with the entire class, pointing out the differences in intensity that each expression evokes.

Concepts

- A variety of words and statements may be used to express each feeling. The generic statement "I'm upset" should not be used to express all negative emotions.
- The ability to pinpoint one's true feelings enhances effective communication.

Feedback

Discuss why it is difficult to think of words and expressions and why it is important to have a variety of words and expressions available. Also, discuss how the varied intensities of the words add to self-disclosure.

Activity: Ann Landers for a Day

Estimated time: Two periods

Purpose: To help students learn how to express feelings as a family member in various situations involving a breakdown in communication

Procedures

- Have students write anonymously about a family situation in which they had difficulty expressing or receiving feelings. Students should choose problems that they feel comfortable sharing with the class. Letters written to Ann Landers that highlight adolescent problems may be used as examples to start this classroom activity; student solutions should be invited before reading Ann's answers.
- Collect the papers and distribute them at random.
- Have each student write a response offering solutions for the problem through honest communication involving the expression of feelings.
- Have each student read the problem and the solution he or she has written. It may be wise to talk about the need for anonymity regarding the letter writers.

Concepts

When offering advice, students may use the following guidelines:

- The solution should not involve a judgment of any of the people identified in the problem description.
- Express advice in a tactful manner.
- The advice offered should demonstrate an attempt to understand and relate to the problem-poser's point of view.

Feedback

Briefly discuss each solution by analyzing its effectiveness and by suggesting additional solutions.

Activity: Empathic Listening

Estimated time: Two class periods to introduce and practice the skill and one week for a homework composition assignment

Purpose: To teach students a skill that will help them identify, acknowledge, and validate expressions of opinions and feelings

Procedures

- Introduce the concept of empathic listening as outlined on Activity Sheet 8: Rules for Empathic Listening.
- Once students understand the basic concept, they should be given an opportunity to see a model and to practice.
- The teacher should choose students who are comfortable in front of the class in a role-playing situation. Situations should involve common problems teenagers discuss with their friends, for example, being grounded by parents, having a terminally ill pet, or breaking a romantic relationship. First, the student's role-playing friends should interact while not using empathic listening and then interact while using the procedure. Students should then discuss the pros and/or cons of the two different approaches.
- After they think of a number of possible teen problems, students should be paired into teams, with one member of the pair presenting a problem and the other responding empathically. Switch roles and consider another problem.
- Ask each student to listen empathically to a friend, parent, guardian, or sibling outside of class and write a one to two page composition describing what happened. (See Activity Sheet 9: Activity Listening Verification Sheet and Activity Sheet 10: Empathic Listening Composition.)

Concepts

The concepts for empathic listening are summarized in Activity Sheet 8: Rules for Empathic Listening.

Feedback

- Following the peer empathic listening interactions, have the students discuss problems they experienced and how these problems could be resolved.
- The teacher may provide personal feedback to each student by writing comments on each student's composition.

Activity: The Eulogy

Estimated time: One period for an introduction and initial preparation and as many periods as necessary for each of the students to give a three-minute speech

Purpose: To give students an opportunity to express feelings in a public setting about someone they love or admire

Procedures

- Explain what a eulogy is and when it is given.
- Discuss appropriate information to include in a eulogy.
- Read to the class an example or two of a eulogy.
- Give students the remainder of the period to start writing a three-minute eulogy about someone they love and/or admire.
- After giving students enough time to finish writing and practicing their eulogies, have them present their eulogies to the class.

Concepts

The following information should help students in writing eulogies:

- A eulogy is a speech of praise. For the purposes of this activity, the person honored may be alive or deceased.
- A eulogy should identify the attributes of a person's life most deserving of praise. A topical pattern of organization is common. It is often wise to discourage a chronological pattern.
- Effective eulogies use vivid and figurative language including metaphor, simile, antithesis, hyperbole, personification, irony, alliteration, climax, imagery, and parallelism.
- Effective eulogies use verbal supporting materials such as examples, definitions, quotations, and descriptions.

Feedback

The teacher and selected students should evaluate each speech using Activity Sheet 11: Evaluating The Eulogy.

Assessment

- A number of the activities in this unit result in oral or written work that may be evaluated. Among the works that may be formally evaluated are the following:
  - Activity Sheet 1 from the "Who Am I?" activity.
  - Activity Sheet 3 from the "Boundary Breaking" activity.
  - the "'I Am . . .' Poem" written assignment.
  - the responses written during the "Ann Landers for a Day" activity.
  - the empathic listening composition.
  - the oral presentation of "The Eulogy" activity. (The teacher may also collect the speech manuscripts for evaluation.)
- Students can demonstrate the extent of their learning by writing a two to three page composition. The following directions pertain: How do you think you can improve your interpersonal relationships using concepts and techniques learned in this unit? Be specific. Cite at least two relationships you think you can improve and identify at least three different techniques you can use in each relationship.

Affective Communication

"Who Am I?" Worksheet

I. Complete these statements.

A. 1. If I were an animal, I'd be . . .

2. If I were a color, I'd be . . .

3. If I were a plant, I'd be . . .

4. If I were a national or historical figure, I'd be . . .

5. If I were a book, I'd be . . .

6. If I were a car, I'd be . . .

7. If I were a hobby, I'd be . . .

B. 1. I usually worry about . . .

2. I get angry when . . .

3. I'm moody when . . .

4. I'm happiest whenever . . .

C. 1. Who have been the most important people in your life, either negative or positive? Why?

2. What has been the most important event or turning point in your life? Why?

3. How do you feel about your name? If you could name yourself, what would you choose? Why?

II. Short Answer

A. List five adjectives that best describe you.

B. Think about the image of your body.

1. The best thing about my body is . . .
2. Sometimes I wish I could look like . . .
3. I wish I could change _____ about my body by . . .
4. I like my total appearance when . . .
5. My best feature is . . .
6. Very often I feel like a . . .

flower	tin soldier
king/queen	pretzel
crutch	wet noodle
rag doll	other _____

Source: Galvin and Book, 1982, pp. 87-88.

Affective Communication

Boundary-Breaking Questions

1. What is the best movie you have ever seen?
2. What leisure time activity pleases you the most?
3. What event of the last three months stands out in your mind the most?
4. Who is the most important person in our times?
5. What is the title of the last book you read?
6. What is the greatest problem in the United States?
7. What is the best regular program on television?
8. If you could be any animal other than human, what animal would you choose to be?
9. What is the best book you have ever read?
10. What do you want to be doing ten years from now?
11. If you could travel to any place in the world, where would you go first?
12. How many children are in the ideal family?
13. What is your favorite sport? as spectator? as participant?
14. What would you like to be talented at that you are not at the present time?
15. What television advertisement bothers you the most?
16. What rights does a baby have?
17. If you could have one season all year long, what would that season be?
18. If you could choose one of the items listed next, which would you select?
    — a package of gum
    — a ball of Silly Putty
    — a satin slip
19. If you could not live on the North American continent, where would you live?
20. How would you describe your lifestyle? a. doing b. avoiding c. loving d. fun-oriented f. spiritual

21. What school event during the past school year stands out most in your mind?

22. If you could meet any person living today, who would that be? (Who from the past?)

23. What question would you most want to ask that individual?

24. If you were to be shipwrecked on a desert island, what one item would you most want to take with you other than a radio, a TV, or a friend?

25. Does TV actually transmit feeling or is it a nonfeeling experience?

26. What decisions are hardest for you to make?

27. Who has the hardest task today: parent, child, or teacher?

28. How much emotional satisfaction do you get out of music?

29. Who is your favorite movie star?

30. What is your favorite song? What does it remind you of?

31. If you suddenly received a million dollars, what would you do with it?

32. If you could have any job, what would you do?

33. What is your favorite day of the year?

34. What class do you like best?

35. What is your favorite concert or singing group?

36. What car or cycle do you like best?

37. What is your biggest worry?

38. What is the most beautiful thing about people?

39. People have various loyalties. To what (or to whom) do you feel most loyal?

40. What embarrasses you the most?

41. What one day in your life would you like to live over?

42. When do you feel most lonely?

43. What is the ugliest thing you know of?

44. On what basis do you select your friends?

45. Are people basically good at heart?

46. What is the last thing you would give up?

47. What is the best thing about your home?

48. Should a man ever cry?

49. What is the greatest sound in the world?

50. For what would you lay down your life?

51. What do you feel when you stand on the shore of an ocean (or a very large lake)?

52. What is your greatest fear?

53. If you could have only one of the following: a handsome child, a tax-free check for $50,000, a fully spiritual personality, or a good job, which would you choose?

54. Your closest friend is sentenced to solitary confinement for 60 days, but the judge has said you may go in his or her place. Will you go? What word describes your feeling as you say yes or no?

55. If you could grow in only one area, in which of the following would you grow: intellectually, emotionally, spiritually, or physically?

56. What emotion is strongest in you?

57. What would you like engraved on your gravestone?

58. Select a word that best describes your total life at this moment.

59. What is the most beautiful thing you have ever seen?

60. What do you think people like in you the least?

61. What do you think people like in you the most?

62. When you think of tragedy, what do you think of?

63. What person has most influenced your life?

64. If you had the choice, how would you die?

65. Do you believe that you have the right to commit suicide?

66. Why are reputations so important to high school students?

67. If you could trade places with somebody, who would it be?

Adapted from a group interaction experience originated at Neenah High School, Neenah, WI.

Affective Communication

Boundary Breaking—Synthesis Set

Directions: Answer these questions in light of the answers given by the group members.

1. Which person did you learn the most about?

2. Which person seems to be the most humanitarian, caring about other people and the world in general?

3. Which person do you want to learn more about?

4. Which person seems to be most honest?

5. Which person seems to have hidden himself or herself from you the most?

6. Which person did you think you could get along with best over a long period of time? (boy or girl)

7. Which person did you think had the deepest insights?

8. Which answer surprised you the most?

9. Which person seems to be most sensitive to life?

10. Which person seems to be the best planner?

11. Which person seems to enjoy life the most?

12. Which answer do you want explained here?

13. Which person seems to have the most compassion?

14. Which person do you feel will make the best leader?

15. Which person seems to have the most promise? The most unfulfilled potential?

16. Which person do you feel is most like you?

17. Which person do you feel is least like you?

18. Which person seems most balanced and well rounded in the following four areas: mental, physical, social, and spiritual?

19. Which person seems to have the most charisma, the capacity to make you want to believe, to follow him or her, to be with him or her?

Adapted from a group interaction experience originated at Neenah High School, Neenah, WI.

Affective Communication

Sample "I Am" Poems

I am a sensitive girl who worries about the future
I wonder if my cats can think
I hear waves crashing at the seashore
I see the sun rising over a clear lake
I want to be happy with myself
I am a sensitive girl who worries about the future

I pretend to be happy when I'm upset
I feel alone when I'm sad
I touch the sky when I am in a good mood
I worry that people will destroy themselves
I cry when I think about losing things I love
I am a sensitive girl who worries about the future

I understand that life isn't always fair
I say everyone has things in common
I dream of a world where people care more for their friends than hurting their enemies
I try not to judge people
I hope that people will try to live together in peace
I am a sensitive girl who worries about the future.

Jessica Roberts

I am a quiet guy who likes to observe
I wonder about fusion power and space exploration
I hear the billions of people on earth
I see the future in the past
I want to live forever
I am a quiet guy who likes to observe

I pretend to be characters in books
I feel the onslaught of time
I touch the thoughts of others
I worry that man will destroy himself
I cry when someone doesn't achieve his or her full potential
I am a quiet guy who likes to observe

I understand that there is no one right way to achieve anything
I say knowledge is the key to everything
I dream of visiting places light years away
I try to always do the best I can in whatever I do
I hope to see global unification
I am a quiet guy who likes to observe

Tony Garcia

Affective Communication

Instruction for Writing an "I Am . . ." Poem

You, too, can write an "I Am . . ." poem. How?

Begin by describing two things about yourself—special things about yourself. Avoid the obvious and the ordinary, such as "I am a 15-year-old boy with brown hair." There are millions of 15-year-old boys with brown hair. Think of things about yourself that are distinctive.

"I am a girl who bruises easily and believes in astrology—when the stars are right." That's better because it gives a sense of the speaker . . . and how she is different from other people. Don't be afraid to be different.

Once you have an opening line, you're ready to take off. Here is a line-by-line guide you can follow. It may seem strange at first to write a poem this way. But give it a try. You may surprise yourself and be amazed by the results.

1st Stanza

I am _____ *(two special characteristics you have)*
I wonder _____ *(something you are actually curious about)*
I hear _____ *(an imaginary sound)*
I see _____ *(an imaginary sight)*
I want _____ *(an actual desire)*
I am _____ *(the first line of the poem repeated)*

2nd Stanza

I pretend _____ *(something you actually pretend to do)*
I feel _____ *(a feeling about something imaginary)*
I touch _____ *(an imaginary touch)*
I worry _____ *(something that really bothers you)*
I cry _____ *(something that makes you very sad)*
I am _____ *(the first line of the poem repeated)*

3rd Stanza

I understand _____ *(something you know is true)*
I say _____ *(something you believe in)*
I dream _____ *(something you actually dream about)*
I try _____ *(something you really make an effort about)*
I hope _____ *(something you actually hope for)*
I am _____ *(the first line of the poem repeated)*

From an activity by Suzi Mee for the Scholastic Voice Teachers and Writers Collaborative, September 6, 1986. Used with permission.

Affective Communication

Translating Feelings

Directions: Restate the feelings implicit in each of the following statements. Pay attention to both verbal and nonverbal clues.

Example: Your mother enters the kitchen with clenched fists and her mouth in a straight line. Speaking quickly and loudly, she says, "If I get blamed one more time for Jean's goofing up, I'm going to quit that job."

Your response: I understand you really feel frustrated and angry at always taking the blame for someone else's mistakes. Do you want to talk about it?

1. Your mother yells at you after you have flunked a math test, "How could you be so stupid?"

   Your response:

2. John is talking to Sally in a hall when his girlfriend, Sarah, walks up and glares at him. As soon as they're alone, Sarah screams at him, "How could you do that to me?"

   John's response:

3. Mark works at Burger King. Two hours before he is supposed to get off on Saturday night to go to a party, his boss asks him to work late and Mark sullenly says "OK."

   Boss's response:

4. Two minutes after the bell rings, Sue's English teacher says bluntly to her, "Sue, I'm sick of telling you to stop talking after the bell rings. Sue glares at her and says, "Get off my back," under her breath.

   Teacher's response:

5. After sneaking her boyfriend into the house where she was babysitting Saturday night, Laura tells her best friend Patty on Monday morning and swears her to silence. By Tuesday morning, six people have said to Laura, "I hear Bob was with you at Baker's Saturday night." When Laura sees Patty at lunch on Thursday, she marches up to her and says, "I thought I could trust you."

   Patty's response:

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Affective Communication

Express Yourself

Purpose: To expand your vocabulary of feeling words and to learn to use words appropriate to the intensity of a particular feeling.

Directions: In translating into feelings, it helps to have a variety of feeling words at your disposal to allow you to reflect different types and intensities of feelings. Below are the names of feeling families. Under each, list a number of different words, poetic phrases, slang expressions, and so forth, that relate to that feeling. Rank them in order of intensity by using numbers when you are finished.

Happiness	Anger	Fear	Sadness

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Affective Communication

Rules for Empathic Listening

1. The purposes of empathic listening are varied and include
   - checking understanding,
   - providing support and/or encouragement to the sender,
   - keeping the discussion on track,
   - controlling over-emotionalism, and
   - avoiding misunderstandings.

2. Each person must restate or paraphrase statements the other person makes that either express strong feelings or communicate important information. Do not try to paraphrase everything the person says.

   "What I hear you saying is . . ." "Let me make sure I have this right. You feel . . ."

   "You mean to say that . . ." "Are you saying . . ."

3. If your partner paraphrases your statement correctly, reply with: "Yes, that's what I meant," or something on that order, and move on to the next part of your discussion.

4. If your partner paraphrases your statement incorrectly, reply with: "No, what I was trying to explain (say, state, etc.) was . . . ." and repeat the whole sequence until your feelings have been correctly restated. Only then can you move on.

5. Concentrate on "I" messages to avoid making your partner feel defensive.

   "When you _____ (*describe behavior*), I feel _____ (*your feelings*) because _____ (*effect on you*). I'd appreciate it if you'd _____. (*behavior change you desire.*)

6. Concentrate on the behavior or action, not the person.

   "I feel scared and then angry when you stay out late and don't phone me."

   not

   "You're really an inconsiderate person to stay out late and not phone me."

7. Concentrate on open-ended questions, not questions that can be answered by yes or no, for example:

   How do you feel about your job?

   not

   Do you like your job?

Giving advice is a tricky matter because it often seems as if the person giving the advice knows more about the problem than the person who has the problem. The best approach is to be a good listener, paraphrase, ask open-ended questions, and give advice only when pushed to do so. Should advice be demanded, the empathic listener must be very careful not to sound like an expert.

Affective Communication

*Active Listening Verification Sheet**

Directions: Empathic listening is a process which is helpful in making communication successful. Each student has been asked to share the guidelines for active listening with a partner and then try the process. Please sign on the line below if you participated in this active listening experiment and write your reactions in the space provided.

_____

Signature of participant

Reactions of participant:

* Students do not receive credit for their composition unless the verification sheet is signed by the co-participant and has the co-participant's reaction to the exercise.

Affective Communication

Empathic Listening Composition

1. Explain whom you worked with and what you talked about.

2. Relate in as much detail as possible how your conversation went. Include the following:
   - what was said
   - how you both reacted and felt—be very specific here
   - how the conversation ended

3. Explain the results of the activity. Did you end up agreeing? Compromising? Did someone win or lose?

4. What effect did the process have on the discussion or argument? Did it slow it down or speed it up? Did it help you or your partner control your tempers? Did it help you understand each other's point of view? Did it make the problem worse? Were you able to state and understand feelings better?

5. How do you feel about the process of empathic listening? Do you think you will use it again? Why or why not? If so, when?

Affective Communication

Evaluating the Eulogy

Name of speaker _____

Name of person eulogized _____

Evaluator _____

Date _____

Scale: 5 = excellent 4 = good 3 = average 2 = needs minor attention
1 = needs major attention

Content:	**Circle one**				
1. Emotional impact	5	4	3	2	1
2. Details/examples about personal qualities	5	4	3	2	1
3. Successfully recreates person for audience	5	4	3	2	1
Organization:					
4. Introduction gains attention and interest	5	4	3	2	1
5. Main points of speech are clear and identifiable	5	4	3	2	1
6. Conclusion leaves clear last impression	5	4	3	2	1
7. Voice has good volume, rate, articulation, etc.	5	4	3	2	1
8. Bodily action demonstrates good eye contact, posture, gestures, etc.	5	4	3	2	1

Total: _____

Comments:

Ritualistic Communication

Communication is ritualistic whenever it serves primarily to maintain social relationships or to facilitate social interaction. Since humans are social animals, this function interweaves many communications that a person has during the day. Communication, to be complete, requires an audience and that audience—whether it be self, other, small group, public, or mass—has various mores and customs for creating and receiving messages both verbally and nonverbally. This unit shows the students effective and efficient ways to communicate in ritualistic situations.

This unit has four major activities. The first deals with the intrapersonal nature of ritualistic communication. Since this is one of the few activities in the curriculum dealing with intrapersonal communication, the teacher may use this activity as a springboard for discussing the many types of messages which occur in intrapersonal communication contexts. The second activity has the students deal with introductions and conversations. The introduction serves as a good example of the type of social ritual that permeates everyday communication. This activity also provides experience in the art of good conversation which is essential to all people. The third activity is a radio interview which emphasizes the skills of answering and asking questions. This activity has transfer value for a number of real life situations such as a job or college interviews. If time permits, an optional activity dealing more directly with the job interview is provided at the end of this unit. The fourth activity is the small group discussion. The leaderless discussion (one with unassigned leadership) allows for the greatest use of leadership skills and interpersonal techniques by all of the group members. The steps in reflective thinking keep the group structured. Everyday problems provide for discussion so that research is not the focal point. The evaluation form emphasizes those communication skills that enable the group to interact effectively and efficiently in reaching a decision.

The four activities should familiarize students with social rituals and their importance in everyday communication. Given this introduction, a second semester oral communication course may include additional rituals, for example, parliamentary procedure and special occasion speeches.

Goals

After completing this unit, students should be able to

A. discuss the importance of intrapersonal rituals in their lives, for example, goal setting, prayer, values clarification.
B. recognize that symbols are often chosen because of association, resemblance, or custom.
C. introduce strangers to one another correctly.
D. begin and maintain a conversation.
E. discuss the nature of an effective interview.
F. demonstrate good questioning techniques as an interviewer.
G. demonstrate good answering proficiency as an interviewee.
H. recognize the importance of nonverbal communication in an interview.

I. use the steps in reflective thinking to solve problems in a small group.
J. follow good interpersonal communication conventions in a small group.
K. recognize, use, and control the leadership techniques available to help a small group reach its goal.

Table 3 on the following page illustrates how the activities in this unit relate to the general goals and how many periods students will need to accomplish the desired outcomes.

Ritualistic Communication

Overview

Activity Name	Learning Experience The student will be able to	Estimated Time	Related Goals
"Personal Coat of Arms"	• disclose information and feelings about self. • recognize that symbols are chosen from association, remembrance, or custom.	one period	A, B
"Introduction and Conversation Role Playing"	• introduce strangers to one another. • begin and maintain a conversation.	two periods	C, D
"Radio Interview"	• demonstrate good questioning technique and good answering proficiency. • Recognize nonverbal communication.	six periods	E, F, G, H
"Leaderless Discussion"	• use steps in reflective thinking, interpersonal conventions, and leadership techniques.	six periods	I, J, K

Activity: Personal Coat of Arms

Estimated time: One period

Purpose: To allow students to gain personal insights by deciding what symbols best represent them in the form of a heraldic shield

Procedures

- Obtain a book on heraldry. Show students some examples and explain the symbolism. In subsequent semesters, use good samples of students' work as examples. Be sure the examples are very specific and unusual, thus difficult to copy.
- Review Activity Sheet 1: Coat of Arms Activity. The bottom space is usually used for the family name. If you wish to do the optional feedback suggested below, you would leave it blank. In that case, give students a code letter or number to place on the back of the shield. Have the students start a scratch copy of the shield in class while the teacher circulates to see that students understand the activity. Give students at least three days to hand in their shield.

Concepts

- The concept of intrapersonal communication should be reinforced, in other words, people talk to themselves for significant reasons.
- There are many forms of intrapersonal ritualistic communication that are part of the society's customs. In addition to the coat of arms, discuss books on the processes of positive thinking, dream analysis, health through attitude. The diary, journal, and log are other examples of written ritualistic intrapersonal communication.
- The use of symbolism should be explained. The symbol may be chosen because of association, resemblance, or custom. Give examples of these three types of symbols. (For example, association: badger for the State of Wisconsin; resemblance: boot for Italy; and custom: dalmatian for firefighters.)

Feedback

- The shields should be graded and returned as soon as possible to avoid loss of student interest.
- Optional feedback: After collecting all shields, arrange them on a chalkboard or bulletin board, hand out a class list, and have students guess who created each shield. Next have each student identify his or her shield and give a brief (one minute) explanation of its parts. When using this option, students tend to be more wishful than honest in their choice of symbols and may have anxiety in explaining their choices. This method of feedback will increase this activity by two days.

Activity: Introduction and Conversation Role Play

Estimated time: Two periods

Purpose: To demonstrate the rules of formal introductions, conversation starters, and some conversation skills

Procedures: Period one

- Building on students' own knowledge, elicit and write on a chalkboard or overhead the concepts and history of introduction rules and good or bad conversation habits.
- Explain the rules of formal introductions that will be followed in role playing and have students suggest people to introduce by thinking of names of famous people. Do a sample introduction and conversation with some volunteers using three of the suggested names.
- Label one box "women" and one box "men." Hand each student a three-inch square piece of paper. Tell students to write on this paper the name of a person, living or dead, real or fictional, famous or ordinary, of the same gender as their own. Students should write on the paper their person's age and position, job, or rank. Tell the students that the next day they will draw a name from the box and do introductions and sample conversations by pretending to be the person whom they have drawn.
- After class, the teacher should go through the suggestions and take out duplicates and add others that students will recognize such as clergy, parents, self, comic book characters, politicians, members of royalty, or entertainers.

Procedures: Period two

For the second period, the teacher randomly chooses triads to go to the front of the room. Some triads should be of the same gender while others should be heterogeneous. Teachers might direct one or two students in each triad to sit rather than stand. Label the students randomly A, B, and C. Students draw one name from the box of their gender. Have students announce the name and other information from the paper. Then student A introduces B and C, and gives them a conversation starter. A remains silent while B and C must try to have at least three exchanges of conversation. Repeat with B introducing A and C, and C introducing A and B.

Concepts

As suggested earlier, try to get students to volunteer information from their own backgrounds and experiences.

- Explore the history of introductions and its development from days of chivalry (For example, a handshake was traditionally meant to show that one was not carrying a weapon) to modern ways of protocol. Remind students that these rules are not for informal situations like meeting a student in the cafeteria.
- Traditional introduction guidelines are as follows: One should determine whose status is lesser or greater by considering age (older people are introduced first), and position, rank, or job (presidents, principals, generals, and so forth are introduced first). Exceptions include members of the clergy, who are always introduced first.
- Verbal features of traditional introductions include the following:

— Introduce a person of lesser status to a person of greater status.

— State the name of the higher ranking person first. First names may be used when appropriate to people being introduced.
— The person making the introduction should provide a conversation opener such as an item of mutual interest that the introducer knows two individuals share.

- Nonverbal features of traditional introductions include the following:

— The person of greater status extends his or her hand first if there is a handshake. The person of lesser status does not extend a hand if the higher-ranking person does not.
— One should provide a firm handshake, not a "knuckle buster" or a "dead fish." One should avoid fancy handshakes unless one is sure the new person knows the handshake.
— One should establish eye contact with the person to whom one is being introduced.
— One should assume appropriate posture. A person of lesser status always rises and if seated, the person of greater status should also rise as a mark of friendship.
— When making conversation with new acquaintances, one should maintain good eye contact while listening; build on conversation starter; avoid trite phrases (for example: "You know," "What's up?" and "What's happening?"); ask questions that focus on the other person rather than talking about oneself; and introduce neutral rather than controversial topics and/or other topics of common, current interest.

Feedback

Most often the class will contribute corrections during the role-play presentation. Ask students to fill out an evaluation form for two or three of the triads. (See Activity Sheet 2: Introduction and Conversation Evaluation Form.) Collect and after checking, hand to the evaluated students the following day.

Activity: Radio Interview

Estimated time: Six periods

Purpose: To allow students to gain experience in interviewing and being interviewed using good verbal and nonverbal techniques. In addition, this activity is intended to introduce students to some radio studio procedures.

Procedures: Period one

- Divide students into dyads—same-gender dyads are preferred. If necessary, form one triad with student one interviewing student two, student two interviewing student three, and student three interviewing student one.
- Give students Activity Sheet 3: Radio Interview, and review the explanations.
- Spend a good share of the time on topic selection, assign dyads, and have students start working on the outlines.
- Before the period concludes, receive a verbal commitment on a topic from each student. If necessary, have them accept a broad topic, for example, TV programs, movies, sports, make-up, school, and so forth. However, avoid broad topics except as a last resort.

Procedures: Period two

- Have students make two copies of the outline—one copy for the interview and one copy for the instructor. Determine interview order for the following days. Collect a copy of the outline.

Procedures: Periods three through six

- Bring a stop watch and time cards. The six time cards should read, "four minutes," "three minutes," "two minutes," "one minute," "30 seconds," and "stop."
- Establish procedures for students to use when timing each other.
- Have students present the interviews.
- Discuss the interviews conducted during the period.

Concepts

- Interviewing tips include the following:
  - Ask open-ended questions and avoid one word answers.
  - Ask one question at a time. Watch out for deceptive double questions, for example, "Where and with whom did you start your hobby?"
  - Arrange questions in order.
  - Use follow-up questions when more information is needed. Do not be tied to written questions. The follow-up requires good listening skills for the interviewer.
  - Avoid offering answers to questions when asking questions.
  - Restate answers if not clear to ensure the answer is understood. Dialogue about responses should occur.
- Tips for interviewees include:
  - Be honest and open.
  - Give complete answers. Use examples if necessary.
  - Speak clearly and use good oral skills (for example, volume, pitch, rate, and so forth).
  - Keep a good attitude.
  - Exhibit poise.

Feedback

Students fill out the Radio Interview Evaluation Form, Activity Sheet 4, while listening to approximately two-thirds of the interviews. Return to the students the following day with teacher evaluation.

Activity: Leaderless Discussion

Estimated time: Six periods

Purpose: To use reflective thinking in group discussion and use leadership and interpersonal skills

Procedures: Period one

- Review the Leaderless Discussion Outline, Activity Sheet 5, with the class. Emphasize the steps in reflective thinking.

Procedures: Period two

- Use one of the four Activity Sheets, "Problems for Leaderless Discussion," or create your own. These problems are based on legal matters or personal matters that are often written to the "advice" columns of daily newspapers. Problems should be interesting, contain substantial detail, and not lead to an easy solution.
- Have all students silently read the problem while seated in a large circle.
- When everyone has finished, allow them to begin the discussion according to the guidelines in Activity Sheet 5. Students may refer to Activity Sheet 5 or to the problem handout at any time.
- As the teacher, remain out of the discussion of the problem itself, however, monitor that the steps in reflective thinking are followed and that leadership and interpersonal skills are demonstrated. Point out that when students begin the activity, members should follow reflective thinking steps and leadership and interpersonal skills as needed.
- Remember, the emphasis is on using the discussion skills and not on a creative solution to the problem.

Procedures: Periods three through six

- Hold small group discussions using the other handouts and/or any you have created.
- Begin the class by announcing the group for the day. Grouping can be done in several ways, for example, randomly, by gender, racially, intellectually, or homogenously based on the aforementioned characteristics. The balanced format appears to be the most successful. The random format is most reflective of the real world. The homogenous format is the most interesting in terms of gender, racial, or intellectual influence on the discussion. Try to avoid grouping friends or repeating groupings you had for other assignments.
- Have the group sit in a circle, within a circle formed by the rest of the class.
- Distribute the problem to the entire class and have them read it silently. The teacher and the part of the class not in the group may not speak until the discussion group, (using Activity Sheet 5) arrives at what they believe to be the solution to the problem.
- When the group finishes (if they do not finish, stop them with about 10 minutes of the class remaining), allow the rest of the class time to comment on the problem and/or on how well the group discussion went.
- Have class members use the Leaderless Discussion Evaluation Form, Activity Sheet 10, to evaluate the discussants.
- Repeat the exercise each day using a new problem until all students have been in a small group discussion.

Concepts

The major concepts are listed in Activity Sheet 5. Further concepts that might be incorporated during this activity include the following:

- Some discussions are leaderless. Examples include group therapy, sensitivity training, encounter meetings, juries (the foreman/woman is not actually considered a leader), and conversations.
- Some discussions have prenamed leaders. Examples include interviews, conferences, round tables and committees, panels, symposia, forums, and brainstorming sessions.

Feedback

An open class discussion concerning why it is important to describe feelings rather than display feelings provides an appropriate closure to this activity.

Assessment

Oral performances

- The "Personal Coat of Arms" includes oral assessment if the teacher uses optional feedback.
- The "Introduction and Conversation Role Play" can be assessed orally if the teacher uses Activity Sheet 2: Introduction and Conversation Evaluation Form.
- The "Radio Interview" includes oral assessment if the teacher uses Activity Sheet 4: Radio Interview Evaluation Form, allowing separate evaluations for interviewers and the interviewees.
- The "Leadership Discussion" is difficult to evaluate since all students must be observed at the same time. The instructor should give a group grade that represents the groups' accomplishment in using reflective thinking, leadership skills, and interpersonal techniques. Individual evaluations should also be attempted. This can be accomplished after the period using teacher notes and student evaluation sheets with discretion.

Written assessment

- In "Personal Coat of Arms," Activity Sheet 1: Coat of Arms Activity, states the conditions. If the feedback option is used, shields should be matched with names and collected and checked for task completion.
- The "Introductions and Conversation Role Play" does not allow the teacher to give credit for name submissions since they are anonymous. Collect and check Activity Sheet 2.
- In "Radio Interview," the teacher can collect and evaluate the outline. The teacher should wait until the actual interview performance for evaluation. Activity Sheet 4 should be collected and checked.
- In "Leadership Discussion," the teacher can collect and check Activity Sheet 10: Leaderless Discussion Evaluation Form.

An essay test can be assigned. Sample questions include the following:

— Identify ways in which intrapersonal ritualistic communication takes place.
— How does symbolism play a part in all forms of ritualistic communication?
— What makes a good interviewer?
— What makes a good impression when you are being interviewed?
— What makes a good conversationalist?
— How does one emerge as a leader in a group?
— How might the skills of leadership be in opposition to the skills of interpersonal cooperation?

An objective test can be administered to assess student understanding of unit concepts. Sample topics include the following:

— ways a symbol symbolizes
— rules for formal introductions
— guidelines for writing good questions
— steps in reflective thinking
— leadership skills
— interpersonal group skills
— types of discussions in society

Activity: Outside Interview Assignment

This activity is optional.

Estimated time: Four partial periods over a number of days and possibly two additional periods for feedback. Partial periods give students time to do the assignment in parts as explained below in the procedures. Use the remaining two periods if the feedback is oral rather than written.

Purpose: To have students follow procedures for setting up an appointment including writing a confirmation letter, learning how to handle the beginning of an on-site interview, gaining more experience in preparing and asking questions in an interview, and knowing when and how to conclude an on-site interview.

Procedures: Period one

Tell students that they are to phone an individual to arrange an interview to be conducted during the next month. Be sure the interview is a month away to allow the students to follow the procedures and preparation time. This interview should take place in a site chosen by the interviewee. If it is necessary that the interview be held during a school day, a one-day field trip permission might be secured for the student with parental approval. The students are to interview one of the following three types of people: a person who has a job the student would like for his or her career, a person who is going to a college the student would like to attend, or a famous figure in sports, media, entertainment, or politics. Give the student a week to make the appointment.

Procedures: Periods two through four (one week later)

- Have each student, during the second partial period, submit the name of the person to be interviewed: the topic of the interview, the date, time, and place of the interview, and an address for the interviewee.
- One day later, during the third partial period, have each student write a draft of a confirmation letter according to the Sample Confirmation Letter, Activity Sheet 11. The draft should be edited by the teacher and/or peers.
- During the fourth partial period, have each student copy the confirmation letter to a piece of school stationery and address an unsealed envelope. A possible correction method might be to inform the student that the final draft on stationery will be sent out as is. Grade and return.

Final period

- Before the start of the interviews, time should be devoted to discussing and preparing interview questions. Collect a copy of each student's questions before the interview.

Concepts

The following concepts can be introduced at an appropriate time:

- Review interview question suggestions from "Radio Interview."
- Helpful suggestions for the telephone appointment include the following:

—Students should identify themselves with name and student status.
—Each student should announce that the purpose of the call is to seek an interview as an assignment for his or her oral communication class.
—Students who initially reach a receptionist should wait until they speak to the potential interviewee personally to arrange the details of the interview appointment, which may involve a call back. If this happens, the student should give the receptionist his or her name and number and a time interval during which he or she can be reached. If there is no call back within one day, the student should call again.
—Each student should tell the interviewee that he or she would like an appointment the following month for a ten- to fifteen-minute interview at a site of the interviewee's choosing.
—Each student should repeat and write down the details of the appointment, and tell the interviewee that he or she will be sending a confirmation letter.

- On the day of the interview, each student should

—dress appropriately for the place and person interviewed.
—arrive on time.
—again introduce himself or herself and his or her purpose.
—ask the interviewee if she or he minds if the student takes notes or records the interview.
—follow good questioning techniques as covered in "Radio Interview."
—know when to terminate the interview by observing nonverbal clues such as the interviewer checking the time, straightening objects, or standing.
—thank the interviewee for the time and help given in helping the student complete his or her assignment.

Feedback

After the interviews, students should hand in a report telling who, when, where, and what they learned in the interview. The report should include the student's impression of the interview including descriptions of the person, the place, and reactions. A teacher may choose to have students deliver this report orally.

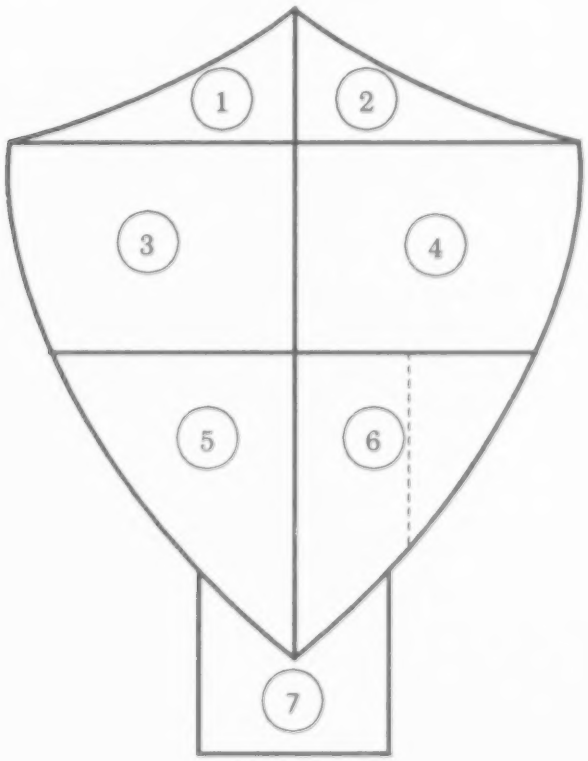
Ritualistic Communication

Coat of Arms Activity

Directions: Make a personal coat of arms it according to the following rules: it should be large enough to be seen by the class (It may be shown to the class, and you may be asked to briefly explain it); you may use pictures from any source you may legally obtain, or you may draw or paint; and you must use the sample diagram below. It can be as artistic or as simple as you desire.

Section 1 and 2 — picture(s) of thing(s) you do well
Section 3 — picture of person you would like to be
Section 4 — picture that indicates what you consider success
Section 5 — picture that indicates your greatest happiness
Section 6 — *(divided in half)* the two most important words that you would like other people to say about you
Section 7 — your last name. *(Your teacher may allow you to leave this blank and use a code number instead.)*

The grade for this assignment will not be based on artistic ability, but neatness counts.



Ritualistic Communication

Introduction and Conversation Evaluation Form

Evaluator's Name: _____

Directions: Put the name of the student below the letter assigned by the teacher. Circle yes or no for each of the students regarding the following questions. Answer the final question.

	A		B		C	
	Name		*Name*		*Name*	
In the introduction, were names given in correct order?	yes	no	yes	no	yes	no
Was the introduction correctly reversed?	yes	no	yes	no	yes	no
Was a conversation starter given?	yes	no	yes	no	yes	no
In the conversation, did there appear to be good listening?	yes	no	yes	no	yes	no
In the conversation, was a conversation opener used?	yes	no	yes	no	yes	no
Were questions asked in the conversation?	yes	no	yes	no	yes	no
Were trite phrases like "what's up?" or "what's happening?" used?	yes	no	yes	no	yes	no
Did the student use eye contact effectively?	yes	no	yes	no	yes	no

Identify two specific examples of good conversation and identify which student used these specific examples?

Ritualistic Communication

Radio Interview

Everyone will be interviewed and interview someone. This will be done in pairs selected by the teacher. Person A will interview Person B on a subject Person B selects. Later, B will interview A on a topic that A selects. Each interview will last exactly five minutes. Interviews will be done seated at a table in front of the room facing the class. They will be recorded on an audiotape recorder.

Duties of interviewee:
- Select a topic (job, activity, hobby, knowledge, sport).
- Suggest four or five questions you wish to be asked. Use only open-ended questions (those without one word answers).
- Prepare but do not rehearse.

The interviewee's grade will be based on:
- being pleasant
- knowing the subject in order to answer questions
- directing answers out to studio audience and into the microphone
- making an impression and remaining poised

Some things the interviewee should avoid:
- using notes
- writing out answers and memorizing them
- mumbling to the table, interviewer, back wall, or ceiling
- using anything visual
- changing his or her name, age, marital status, or educational level

Duties of interviewer:
- Find out topic and questions from interviewee to write in your outline.
- Pick a program format as explained in outline below.
- Think up three or four surprise questions that you're sure the interviewee can answer. Use only open-ended questions.
- Write two copies of the outline explained below.
- Use the outline as a guide during the show.

The interviewer's grade will be based on:
- setting a tone of friendly, informal conversation
- keeping a smooth running dialogue going as in a radio show (if you run out of questions on the outline, make up some as you go along)
- not being afraid to ask a question that is not on the outline, but is suggested by the interviewee's incomplete or thought-provoking answer
- timing the conclusion to end exactly at five minutes (one whole grade will be deducted for being over or under ten seconds)

Some things the interviewer should avoid:
- asking "yes or no" questions
- giving commercials
- reading the outline word for word
- taking attention away from the interviewee

Radio Interview Outline

(Make two copies. Give one to the teacher before the interview.)

I. INTRO (introduction)
Write out word for word what you will say to begin your radio show interview. Include your name, the interviewee's name, the program name, the station call letters, the sponsor's name, the interviewee's topic, and so forth. Make it interesting and personal.

II. BODY
List five to ten questions you would like to ask the interviewee.

III. OUTRO (conclusion)
Write out word for word what you will say to end your radio show interview. Possibly include a thank you to the interviewee, the sponsor, and the listening audience. Mention the next show and interviewee. Make it personal.

Ritualistic Communication

Radio Interview Evaluation Form

Evaluator _____

Directions: Put the name of the student interviewer in the blank and rate the student on the following by circling the appropriate number.

Scale: 5 = always 4 = often 3 = sometimes 2 = seldom 1 = never

Interviewer's name _____

Had creative and interesting intro	5	4	3	2	1
Asked open-ended questions	5	4	3	2	1
Asked one question at a time	5	4	3	2	1
Wasn't tied to written notes	5	4	3	2	1
Listened to interview, asked follow-up questions and/or restated answers that were not clear	5	4	3	2	1
Had creative and interesting outro	5	4	3	2	1
Overall radio show was creative and interesting	5	4	3	2	1

Interviewee's name _____

Gave complete answers to questions	5	4	3	2	1
Spoke clearly and loudly enough	5	4	3	2	1
Kept a cheerful, pleasant attitude	5	4	3	2	1
Kept a poised bodily position	5	4	3	2	1
Had good eye contact with interviewer and/or audience	5	4	3	2	1

Name two things you learned about interviewee's topic area.

Ritualistic Communication

Leaderless Discussion Outline

I. Definition: discussion is when two or more people attempt to understand and/or solve a problem through cooperative reflective thinking. The parts of this definition mean:
   A. "Two or more"
      1. interpersonal
      2. maximum is debatable
   B. "Understand and/or solve"
      1. need not reach an answer
      2. must try
   C. "Cooperative"
      1. must reach unanimous agreement
         a. even if you do not go beyond first idea
         b. no tempers, arguments, or force
      2. objective and unbiased with no prejudices
   D. "Reflective thinking steps"
      1. written in *How We Think* by John Dewey in 1910
      2 reflective thinking steps
         a. find group goal—defining and limiting the problem
            1) must be in question form
            2) must be unsolved, or have an unsatisfactory present solution
            3) must be open-ended (don't start with "should")
            4) must lead to solution, not causes (don't start with "why")
            5) must have a specific active verb (not "What should be done about . . ." but "How can U.S. Federal Government pay . . .?")
            6) terms must be defined and agreed to unanimously
            7) scope of the problem must be agreed to unanimously. The problem can be limited.
         b. analyzing the problem—finding all the facts
            1) causes
            2) effects
            3) what has been done and is being done
         c. list all the solutions
            1) no judgment should be made on the solutions
            2) note-taking of the list is advisable
         d. choosing best solution(s)
            1) set standards for judging solutions first (those things you want the solution to do)
            2) compare all solutions to standards, picking the best one(s).

II. Discussion cooperation—no leader is appointed, so all participants share the leadership task and interpersonal functions
   A. Leadership task functions:
      1. contributing facts
      2. questioning - listening
      3. clarifying
      4. summarizing
      5. getting agreement
      6. preventing tangents—do not get off reflective thinking steps

B. Interpersonal functions:
   1. promoting participation—encouraging and supporting quiet members
   2. promoting cooperation—harmonizing
   3. promoting informality
   4. being aware of self control

C. Types of noncooperative roles:
   1. blocker, rude, pessimistic, subjective, biased, or prejudiced
   2. dominator
   3. silent member
   4. joker

Ritualistic Communication

Problem for Leaderless Discussion: Law Suit

Susanna, a parentless ward of Cactus County, Arizona, was only a few months old when the defendants, Mr. and Mrs. Grimley, took her into their home for a financial consideration paid to them by Cactus County. They agreed to keep and care for her until she reached the age of 18. Susanna entered the Grimley home under this agreement in 1963 and lived there continuously until May 1, 1988, when she married Mr. McGregor. During those 25 years, she was known as Susanna Grimley. She was led to believe, and she did believe, that she was the Grimley's birth daughter. Between June 2, 1981, when Susanna became 18 years old, and May 1, 1988, she worked in the house and in the farm fields as directed by the Grimleys. The Grimleys never told her that she was not their daughter, but in 1988 other people told her the true facts of her origin.

Susanna alleged that her work for the Grimleys, between June 2, 1981, and May 1, 1988, was worth $50,000. She also claimed that the Grimleys practiced fraud upon her and cruelly deceived her by concealing the material facts of her true origin. She sued the Grimleys for an additional $25,000 for pain and suffering, bringing the total to $75,000. Should Susanna win the lawsuit?

Ritualistic Communication

Problem for Leaderless Discussion: Dating

The following is a letter written to an "advice" column in a local newspaper.

I am 25 years old. My mother is dead, therefore I am in charge of my brother who is 17. My father is ill in bed most of the time. My brother is a good boy. He gets average grades and listens to me. He has never been in any trouble.

The problem now concerns a girl he started dating last summer. She is a pretty nice girl. They went on picnics, went swimming, and went other places with us. My brother visited with her family.

The trouble started in November. They go to different schools, and his girlfriend started to get lower grades than she ever got before. Her parents blamed her association with my brother, saying she was paying too much attention to him and not enough to her studies.

The parents forbade her to see or talk to him until her grades improved. I felt this was unfair, so I called her parents. I felt that they should at least be able to see each other on weekends, but they said no, not until her grades went up.

They began to meet secretly and her parents found out. Her father hit her. The next day she ran away. She wanted my brother to go, too, but he said it wouldn't help matters.

She stayed away from home for three days at a girlfriend's home. My brother was worried sick. She was mad because he wouldn't run away, too, so she didn't contact him during this time. Finally, after three days, her brother located her and took her home. Then she dyed her hair bright blue to embarrass her parents.

While she was missing, my brother and I helped her parents look for her. When she returned home, her parents still forbid them to see each other. She couldn't even come over to the house during Christmas time.

My brother has asked her parents to at least let her go to school activities with him, but they refuse, even prom. The only time he sees her is at church services on Sunday with her whole family. The week before she tried to run away again, but didn't get very far. My brother has asked me for advice on what he should do. I can tell him nothing. I would like some advice from you.

Ritualistic Communication

Problem for Leaderless Discussion: Marriage Plans

The following is a letter written to an "advice" column in a local newspaper.

Is it puppy love or mature love when a boy and a girl, both 17, want to get married? We live in a small town only a few miles from the city. We moved here a year ago. I am the mother of the girl. My husband is a professional man. We live in a small, but comfortable home. There are other children in the family. All get along nicely. We love them dearly. We worry at the thought of our girl and her boyfriend going into marriage because we feel they are too young to shoulder the life of responsibilities ahead of them. We would like them to wait, not go headlong into marriage.

Our daughter went with another boy for a couple of years. At that time she considered him the one and only. They broke up. She went with still another boy who she thought was the right one. This didn't last either. Both boys were very nice and, I think, close to 21, and had steady jobs. In this town where we live now she met her present boyfriend.

They went together a couple of months and got engaged a month after graduation this last summer. At that time he had no job in sight, but since then he has had three different jobs in a row. Don't get me wrong. I do want my daughter to marry someday, but at this time I don't think she or the boy are mature enough to take on marriage. We have tried talking to them. Neither one will listen. The impression we get is that we are just old fashioned and don't know what we are talking about.

Lately my daughter seems depressed once in a while. Although it doesn't last long, it has me worried. Do you think she would like to back out, but is afraid of what her friends will say? In spite of all we say, and this occasional letdown, they rush to the phone to talk to each other.

They have been buying furniture on credit, and also bought an almost-new car. That cost plenty. My daughter had a little saved up, and one of his parents signed for him so he can buy these things on credit. It seems they are willing to give the boy anything he wants. One of his parents is also willing to sign when they get married, even though they will start off with all those debts. When we talked to his parents, they told us we should not interfere since our children are old enough to decide for themselves.

We want our daughter to be happy, and not to get a bitter divorce later. Although we are not that religious, the boy is not of our faith. My daughter has a very nice job and likes it. We even considered moving back to where we came from. Do you think she has gone out with enough boys to pick the right one?

Ritualistic Communication

Problem for Leaderless Discussion: Vandalism

The following is a police report involving three high school students.

"At 9:30 p.m. we were dispatched to check a report of 'teenage vandalism.' Upon arrival, a neighbor living across the street from the school went with us to a nearby drive-through restaurant and pointed out three teenagers near the order window. One of the boys had a hammer. He was later identified as A, whom the neighbor had seen using a hammer to break the glass on the lighted school sign on the corner of the school block. Another teenager sitting on the railing, B, was seen throwing what looked like big stones at the school office windows with the third teen C. They had run off when the neighbor called at them. All three boys were wearing team letter-jackets with the school letters for various sports.

When we ordered them to follow us into the squad car, B broke into a run and attempted to get away from us. We then took his arm and helped him back to the squad car. The boys were taken to the station where they were searched and locked in cells. No further action was taken by me."

The following clipping was found in the local paper relating to the proceedings in court based upon the above incident. It was headlined with the name of the school and the fact that the three were outstanding athletes.

"B dismissed on payment of $15 court costs. C dismissed on payment of $15 court costs. A forfeited his bail of $25 plus paying $35 for the glass repair to the sign."

Because of all the publicity to the school, the three students appeared before the principal in the school the following day and they admitted they had acted unwisely, but pointed out that they had already paid for their error in court. B and C even pointed out that the judge had dismissed their cases.

All parents were present and insisted their sons had good reputations. What disciplinary action, if any, should the principal take in regard to their school life?

Ritualistic Communication

Leaderless Discussion Evaluation Form

Your Name _____

Directions: Put the name of the student/discussant in the blank and rate the student on the following by circling the appropriate number.

Scale: 5 = always/excellent, 4 = often/good, 3 = sometimes/average, 2 = seldom/fair, 1 = never/needs major improvement

Name of discussant assigned to you _____

Followed steps in reflective thinking	5	4	3	2	1
Contributed ideas	5	4	3	2	1
Listened and questioned ideas of others	5	4	3	2	1
Tried to correct, clarify, or summarize ideas	5	4	3	2	1
Tried to get all to agree and to keep on task	5	4	3	2	1
Promoted participation by getting quiet ones involved and keeping loud ones under control	5	4	3	2	1
Tried to keep discussion informal and cooperative	5	4	3	2	1
Was not a dominator nor silent member	5	4	3	2	1
Was neither silly nor rude	5	4	3	2	1
Spoke clearly and loudly enough	5	4	3	2	1
Overall contribution to the discussion	5	4	3	2	1

Who do you think ended up being the leader(s) of the discussion? Give at least two reasons.

Ritualistic Communication

Sample Confirmation Letter

Students may use the following sample letter and wording, or they may use another form of letter that they may have learned in an English or business education class. The wording may be changed provided that the letter carries the same information.

Place date under return address
that is already printed on stationery.

Inside address goes here.
(Looks the same as what you put on the envelope. Use no abbreviations except the proper zip code state abbreviation.)

Title, name, and colon:

This letter is to confirm the arrangements that we made in our phone conversation on _____*(fill in date of phone call)*. I will be meeting with you on _____ *(fill in date of interview)* at your_____*(fill in place of interview)* at _____ *(fill in time of interview including a.m. or p.m.)*. At that time, I would like to interview you about _____*(fill in subject of interview)*.

If you have any questions about any of these arrangements or need to change anything, please call me at _____*(fill in your phone number and the time you will be available at that number)*.

Thank you in advance for your time and cooperation in helping me complete this interview as an assignment for my oral communication class.

Sincerely,

_____ *(Signature)*

_____ *(Typed or printed name)*

> If one advances confidently in the direction of his dreams and endeavors to live the life he had imagined, he will meet with a success unexpected in common hours.
>
> *Henry David Thoreau*

When three-year-olds play, they have the ability to do something that adults say is impossible. They can be in two places at one time. They can be in the middle of the living room floor playing with blocks, yet at the same time they are in the middle of a big city building the world's tallest building. This is a result of very active imaginations. By the time these same children complete their high school educations 15 or 16 years later, their ability to imagine freely has largely atrophied through disuse. Teachers need to be convinced that imagination is one childlike trait that needs to be encouraged throughout the school years. They need to heed the words of Henry David Thoreau.

The goal of all education is to foster skills that will lead to success in adult life. While functions of communication other than imagining come quickly to mind as valuable, one worth of imaginative communication must not be overlooked.

Imaginative communication skills give people the ability to work out future events in their minds so that they can be prepared even though they lack the actual experience. Children playing house are practicing to be parents and spouses even though they are far from ready for such roles. The teenager dreaming of the perfect wedding day is laying the groundwork for a day that is still far off. The young businessperson plans out his or her steps to become the company president even though the boss will not retire for twenty years. The company president dreams of the days of leisure when he or she retires long before that day arrives.

Imaginative communication skills give people the ability to invent and develop new ideas and processes. Copernicus imagined that the sun is the center of the universe. A person, frustrated with a mousetrap, builds a better one. As Robert Kennedy stated, "Some men see things as they are and say, 'Why?' I dream of things that never were and say, 'Why not?'"

Finally, imaginative communication skills give people the opportunity to enrich their experiences by sharing in the imaginative worlds created through television, film, music, prose, poetry, and drama. Without these, people's worlds would be very limited.

This unit includes four activities that are designed to give students practice developing and using their natural imaginative abilities. In implementing these activities, all the teacher needs to do is provide time and space for student exploration in a warm and supportive classroom environment.

General Goals

After completing this unit, students generally will be able to

A. discuss the nature and importance of imaginative communication.

B. role-play diverse characters functioning in a constant setting.
C. differentiate between believable and less believable role-playing.
D. evaluate their own strengths and weaknesses when role-playing diverse characters.
E. discuss the process through which prose material may be selected, cut, and practiced for oral presentation.
F. read a prose selection using effective vocal and physical delivery appropriate to the author's meaning and style.
G. recognize nuances and subtleties of expression by the prose reader which enhance the author's meaning.
H. demonstrate fluency in inventing imaginative messages both verbally and nonverbally.
I. differentiate between imaginative messages that are fluent and productive and those which are not.
J. identify imaginative forms and media that may be integrated into a blended performance.
K. choose varied material related to a single theme or emotion and deliver those materials in such a manner that the mood or emotion intended is clear to the audience.
L. determine the extent to which various instances of communication forms and media contribute to the expression of a mood or emotion.

Table 4 on the following page illustrates how the activities in this unit relate to the general goals and how many periods students will need to accomplish the desired outcomes.

Imaginative Communication

Overview

Activity Name	Learning Experience The student will	Estimated Time	Related Goals
"Where To, Bud?"	• demonstrate communication in imaginative ways. • speak and react in a spontaneous fashion. • identifying with imaginary characters.	one period	A, B, C, D, H, J, K
"Prose Interpretation"	• cut selections. • practice delivery skills. • use effective oral interpretation. • assess skills of speakers. • listen nonjudgmentally to cut selections.	five periods	E, F, G, K, L
"Not Ready for School Time Players"	• provide a sampling of improvisational activities. • practice with the skill of spontaneous creative thinking.	three periods	A, C, D, H, I, J
"Two on a Theme"	• express ideas in an imaginative and creative use of mixed forms and mixed media. • assess speakers' delivery skills. • reflect upon delivery and listen nonjudgmentally to ideas.	six periods	A, C, D, H, I, J

Activity: Where To, Bud?

Estimated time: One period

Purpose: To demonstrate that communication can be used in imaginative ways. A secondary purpose for this activity is to introduce the unit in an enjoyable way.

Procedures

- Before class, arrange four chairs into two rows of two at the front of the classroom. On each chair place one of the following labels: "Big city cab driver," "Midwest farmer," "West Coast businessperson," and "Traveler from abroad." The chairs represent the four seating positions in a big city cab so make sure that the sign for "Big city cab driver" is in the driver's seat. The arrangement of the others is flexible.
- After the students are in the room, talk about the nature of imaginative communication and its uses in real life, and then explain that the purpose of the day's class is to imagine that they are somebody else. Select four students to fill the chairs.
- Describe the scene for the whole class by explaining that the four chairs represent a cab. Students will rotate into the cab starting in the back on the driver's side and finishing as the cab driver.
- Students should imagine themselves as the characters identified on the chairs and should carry on a conversation. Students will rotate to a new seat whenever the teacher says "Change." After the student plays the part of cab driver, that student is done and a new student takes a seat in the back of the cab.
- When all students have played all four parts, the teacher will distribute Activity Sheet 1: Ballot for Cab All-Stars, to determine an all-star cast (to be announced at a later date).
- This activity should be followed by a discussion of practical uses of our imaginations.

Concepts

- There are many valid uses of imaginative communication in life, including acting, aiding learning and retention, improving verbal and social skills, planning future events, and thinking through inventions.
- Imaginative communication is frequently an enjoyable activity.
- Children's play is often an example of imaginative communication.
- Imaginative communication frequently operates on the intrapersonal level. Examples include daydreaming, fantasizing, and goal-setting.
- Imaginative communication can help us deal more effectively with real situations such as preparing for interviews, planning a marriage proposal, and explaining a missed curfew to one's parents.

Feedback

At the conclusion of this activity, the teacher may initiate any or all of the following feedback activities:

- Hold a whole-class discussion about possible practical uses of imaginative thinking.
- Have the students fill out the Cab Self-Evaluation Form, Activity Sheet 2, on which the teacher may provide written feedback.
- Announce the winners of the all-star balloting and discuss what made these examples stand out (See Not Ready for School Time Players Evaluation Form, Activity Sheet 6).

Activity: Prose Interpretation

Estimated time: Five periods

Purpose: To practice the use of effective oral interpretation skills. The activity also stresses the evaluation skills of the students.

Procedures: Period one

- Before teaching this activity, the teacher should have a case of books with selections appropriate for oral interpretation in the classroom.
- Present an example of a prose interpretation. This can be done through a live performance by the teacher, a live performance by a guest interpreter, a live performance by a forensic student, or a video performance by a former student.
- Explain the directions for this activity by going over Activity Sheet 3: Prose Interpretation Activity.
- Provide suggestions that might help students find appropriate materials to present.
- Instruct students to bring a selection they feel is appropriate for oral interpretation to class the next day. Students may browse through the teacher-selected materials on their own time.

Procedures: Period two

- Explain the cutting process. Activity Sheet 4: Cutting Explanation, should help in this discussion. Have examples on an overhead projector to demonstrate the concepts explained on the handout.
- After the explanations, have students work on cutting their selections to fit into the four to five minute time limit that the assignment requires.
- Before the class is dismissed, the teacher should review delivery skills and point out special considerations that oral interpretation demands (See the concepts listed in this activity).

Procedures: Periods three through five

- Presentations of the prose interpretations should be scheduled for periods three through five of this activity. For each oral interpretation, schedule three students to serve as designated critics. They will fill out the same evaluation tool that the teacher uses (See Activity Sheet 5: Prose Interpretation Evaluation Form). During this activity, each student should be scheduled to fill out the evaluation form three times (an average of one per day works better than all three at once). When all the presentations are complete, have a general discussion about what worked well and what needs work.

Concepts

- When selecting oral interpretation material, the student should look for a selection that is suitable for the audience and occasion and personally liked by the student. (Tanner, 1977, p. 80.)
- When trying to cut a selection to make it fit into an established time limit, the following things can be cut because they are usually nonessential parts:

— Incidents or references to people or actions that appeared earlier in the story, but are not important to your particular scene.
— Descriptions that are not necessary for establishing mood, building atmosphere, or developing the plot in this particular scene.
— References to manners of speaking such as "she said sweetly" or "he shouted."
— References to gestures, facial expressions, and movement.
— Tag lines for speakers, such as "Michael said."
(Newcombe, 1982, pp. 280-81.)

- The elements of nonverbal delivery are just as important in oral interpretation as in speeches. The elements include eye contact, facial expression, body movement, gestures, and posture.
- The elements of verbal delivery are just as important in oral interpretations as in speeches. The elements include rate, pitch, volume, quality, articulation, and pronunciation.
- Oral interpretation has the following special aspects to consider:

— using prepared manuscripts works better than just reading out of the book. Manuscripts can be typed with double spacing so that helpful delivery reminders can be written in the spaces between the lines.
— Page turns need to be practiced so that they are smooth.
— The speaker needs to provide an introduction to the selected reading.
— Each character needs a distinct voice.

Feedback

The teacher should be ready to respond with feedback that encourages growth and improvement in the following ways:

- During each presentation, the teacher should provide written reactions to the presentations on Activity Sheet 5: Prose Interpretation Evaluation Form.
- After each presentation, the teacher should collect the critique sheets (Activity Sheet 5) completed by the designated critics for evaluation and subsequent return to the speaker.
- At the completion of all presentations, the teacher should lead the class in a whole-group discussion about what worked well and what needs work in terms of oral interpretation skills. (An optional change in the master schedule at this point will give the students three additional days to prepare higher quality "Two on a Theme" projects. Instead of going right into the "Not Ready for School Time Players" activity, schedule the first three days of the "Two on a Theme" activity. After taking the students through the initial planning and preparation stages, you can then return to the scheduled "Not Ready for School Time Players" activity. When this activity is finished, the students should be expected to finish the "Two on a Theme" activity by presenting their projects.)

Activity: Not Ready For School Time Players

Estimated time: Three periods

Purpose: To provide the students with a sampling of improvisational activities while at the same time giving them practice with the skill of spontaneous creative thinking

Procedures: Period one

- The teacher should reveal the winners of the all-star cab driver's acting awards based on the responses on Activity Sheet 1: Ballot for Cab All-Stars.
- The all-star cast will perform the cab scene using the same procedures from "Where To, Bud?" until all four all-star performers rotate through all the chairs.
- The popularity of improvisational theater groups should be discussed. If the teacher hasn't seen live improvisation, consider it fun homework. Most metropolitan areas have such organizations.
- Finish the class period by providing an example of an improvisational performance. This can be done by
  - —showing a video tape of an improvisational group in action.
  - —asking local drama students to perform live improvisations. This could also be videotaped for future use.
  - —convincing fellow teachers to perform live improvisations during prep periods. This could also end up on videotape.

Procedures: Period two

- Explain to the class that the day will be used to experience a couple of different improvisational games. The students will need to pay attention to the directions to what is going on with other performers. The teacher will need to keep things rolling to allow ample time for today's part of the activity.
- The first small-group improvisation game requires groups of four. If this is mathematically impossible, groups of three will work too.
  - —In the groups of four, the students are going to practice a variation of the game called "One Word Story." (Adapted from Scher and Verral, 1978, p. 33.) In each group two students should be picked as storytellers. The remaining members of the group are the evaluators.
  - —The two storytellers supply alternate words, going quickly back and forth making up a complete story. Students must listen and cooperate.
  - —The evaluators comment on the success of the two storytellers using Activity Sheet 6: Not Ready for School Time Players Evaluation Form, and then the roles are reversed. The roles can be reversed as often as the groups like so that all possible combinations of students within the group are tried. If the students think they are done, encourage them to practice more.
  - —The teacher should float around looking for quality performances that might be presented to the whole class. About ten to fifteen minutes on this should be adequate.
- For this part of the activity, the class will need to break up into four groups of equal size. Each group will have a chance at a game called "Five Things."
  - —Decide which group will go first. The other groups will be the audience for that performance.
  - —The performing group should stand at the front of the room. One member of that group will be sent out into the hall with an audience member who is instructed to ensure that class discussions cannot be heard in the hallway.
  - —The audience members will suggest five things that the remaining performing group members must get the missing member to guess. The more bizarre the audience's suggestions, the more difficult this game gets. For example, it is relatively easy to guess "scuba diving," but it is quite difficult to guess "scuba diving in the Sea of Tran-

quillity." Of course, there are some limitations placed on the performing group. They may do anything nonverbally to get the person to guess, but they are not allowed to speak anything but gibberish.

— Once the audience has supplied the five things, the two hall people are invited back in and the performing group has five minutes to complete its task. This process is repeated for the remaining groups. (If success is limited, the name of the game can be changed to "Four Things" or "Three Things.") While this is in progress audience members work with Activity Sheet 9: Listening–Checker Evaluation Form.

Procedures: Period three

- The teacher will start the period by reading the first five to ten minutes of a story. The story should be one with which the students will probably not be familiar. A good fairy tale or fable would work well, and these could be found in any anthology of children's stories.
- The teacher will stop reading and then break the class into groups that will act out how they think the story will end. The size and number of groups will depend on the number of characters in the story.
- The members of each group will be given five minutes to discuss their thoughts about the story and where it is going. Remind them to be logical in their storytelling.
- The groups will then perform their versions of the ending of the story in front of the class.
- After the last version, have a whole class discussion about the different versions. If time permits, finish reading the real ending or summarize it so that the students can consider this in their discussion.

Concepts

- Improvisational theater organizations are gaining popularity and availability. Examples of such organizations include Comedy Sports, Second City, and Dudley Rigg's Brave New Workshop.
- Improvisational work requires extreme concentration.

Feedback

Due to the nature of this activity, the feedback given to the students will be oral and encouraging. Two possible sources for these remarks are as follows:

- The students will provide feedback through their participation in the whole-class discussions that take place. If the teacher can build a supportive and encouraging atmosphere in the classroom, helpful feedback will also occur spontaneously as the students go about their daily routines.
- The teacher can make it a point to compliment all students about something they do well in this activity. To ensure that all students are positively rewarded, the teacher may wish to use a class list and check off the names as the students are rewarded.

Activity: Two on a Theme

Estimated time: Six periods

Purpose: To provide the students with an opportunity to express their ideas in an imaginative and creative combination of mixed forms and mixed media. This activity also provides a number of opportunities to improve appreciative listening skills.

Procedures: Period one

- Give the students Activity Sheet 7: Two on a Theme Presentation, and go over the instructions and examples.
- Think of possible theme ideas. This could be done in one large group, in a number of smaller groups, or in a combination of the two. Choose what works most effectively for the particular teacher and class.
- When the brainstorming process begins to slow, have the students break up into groups of two. If there is an odd number, one group of three can be formed but then their performance time needs to be increased to fifteen minutes. These dyads should spend the remainder of the hour settling on a theme idea. Try to get a verbal commitment before the period ends. It is OK if two or more groups select similar themes, as long as the end results are clearly different.

Procedures: Period two

The class will spend the entire hour in the school library looking for possible materials to use in the presentations. The teacher should try to get around to all students to remind them to use their imaginations, to remind them to check out unusual sources for materials, and to answer any questions.

Procedures: Period three

The teacher should present guidelines for using audio and visual aids, and students should work out the details of their presentations and, if possible, start practicing. Again, the teacher's job will be to keep the students on task and to share ideas for improvements.

Procedures: Periods four through six

Performances of "Two on a Theme" presentations should be scheduled for these periods. For each performance, schedule two students to serve as designated critics, two students to serve as designated listening-checkers, and the rest of the class to serve as audience members. The designated critics will fill out Activity Sheet 8: Two on a Theme Evaluation Form, as will the teacher, while the performance is taking place. The designated listening-checkers will fill out Activity Sheet 9: Listening–Checker Evaluation Form, at the same time. When all performances are completed, a whole class discussion of what worked well and what needs work should take place.

Concepts

- There are many ways to express oneself imaginatively, including prose, poetry, drama, art, puppetry, improvisation, video, film, photography, and music.
- Negative feedback limits the imagination.
- Audio and visual aids can enhance a presentation if they are used wisely according to the following guidelines:

— Visual aids should be large enough for all audience members to see.
— The speaker should practice with the aids so that the aids are a smooth part of the presentation.
— The visual aids should be placed high enough that every audience member can see them.
— Aids should be prepared in advance.
— The aids should be a relevant supplement to the speech. They should not take the place of the speech.
— The speaker should talk to the audience, not the visual aid.
— The speaker should avoid passing the visual aids around the room.
— Audio aids should be loud enough to hear but quiet enough for the speaker to be heard.

Feedback

- During the preparation periods the teacher should circulate among groups, encouraging and praising student creativity.
- Also during the presentations,

— the teacher will complete a written evaluation of the presentation (Activity Sheet 8: Two on a Theme Evaluation Form) for the performing dyad.
— the designated critics will complete a written evaluation (also using Activity Sheet 8) which will be returned with the teacher evaluation.
— the designated listening-checkers will complete a written evaluation (Activity Sheet 9: Listening–Checker Evaluation Form) of the audience's reaction to each performance. These evaluations will be shared with the class at the end of each performance period and collected by the teacher for evaluation.

- After all the performances are completed, there should be a whole-class discussion of the strengths and weaknesses of the presentations. Try to avoid names when discussing the weaknesses. Chances are that everybody knows anyway, so why belabor the point?
- High quality performances could also be videotaped for future use as examples. This would provide positive feedback if handled effectively.

Assessment

Oral performances

- The prose interpretation should count for about 35 to 40 percent of the oral performance grade. Exceptional work as designated critic might influence this grade positively.
- "Two on a Theme" should count for about 55 to 60 percent of the oral performance grade. Again, exceptional work as designated critic or designated listening-checker might influence this grade positively.

• Because of the hectic nature of the other two activities ("Where To, Bud?" and "Not Ready for School Time Players"), these should probably count for only zero to ten percent of the oral performance grade when combined.

Written assessment

Although the oral performance assessment may be considered sufficient by some teachers, others may wish to gather additional evidence of student learning. Among the forms of written assessment that may be useful are the following.

• Evaluations: Collect all evaluations filled out by designated critics and designated listening-checkers to determine if students are becoming more discriminating and appreciative listeners.

• Self-evaluations: Collect the self-evaluations from the "Where To, Bud?" activity (Activity Sheet 2: Cab Self-Evaluation Form). These could be judged on their completeness and insightfulness.

• Performance writing: The introduction and transitions of the prose interpretation, as well as any original material used for the "Two on a Theme" activity, could be evaluated for effectiveness.

Imaginative Communication

Ballot for Cab All-Stars

Now that you have all been taken for a ride, it is time to choose our all-star cab team. In each of the spaces below, write the name of the classmate that you think did the best in each role. Do not share your choice with your classmates.

Best performance in the role of "Big city cab driver"

_____

Best performance in the role of "Midwest farmer"

_____

Best performance in the role of "West Coast businessperson"

_____

Best performance in the role of "Traveler from abroad"

_____

Imaginative Communication

Cab Self-Evaluation Form

Student_____

Date _____

Directions: Answer all of the following questions based on your own experiences in the cab improvisation.

1. Which role did you like playing the most? Why?

2. Which role did you like playing the least? Why?

3. Which role will your classmates say was your best performance? Why?

4. What would you do to improve your performance if you were given another chance to do the cab scene?

5. How difficult was it for you to switch from one character to another?

Imaginative Communication

Prose Interpretation Activity

Instructions: A selection from prose literature is to be read. Prose includes most writing styles with the exception of poetry. You may read a short story or take a cutting from a longer work. The selections will be read to the class without the use of a podium. In addition to the readings, students will be assigned to evaluate certain performances of their classmates.

Rules:

1. An introduction to your selection is required and is counted as a part of the time limit. The introduction should prepare the audience for the selection without giving away the whole story. The introduction should set the mood. The introduction should also provide the audience with the title and the author of the selection.
2. The minimum time limit is four minutes and the maximum time limit is five minutes.
3. The material must be read from a student-prepared manuscript. Books are not allowed during the presentations.

Evaluation: Each performance will be evaluated based on the effectiveness of the speaker to use verbal and nonverbal delivery skills to suggestively recreate the intended emotional and intellectual content of the selection.

Note: The purpose of this activity is not to act but to interpret. Acting and interpreting are two different skills. The actor explicitly creates a world on the stage; the interpreter suggestively paints a world in people's minds. There is a very fine line between acting and interpreting, and this line is a frequent subject of debate. To simplify matters, when interpreting the speaker needs to focus on the audience instead of the characters.

Imaginative Communication

Cutting Explanation

Sometimes it is necessary to eliminate sections of prose to make a presentation fit into established time limits. It is the speaker's responsibility to make sure that such changes are made and that they are made wisely. This process is called "cutting." Cutting is sometimes easy, but frequently it is a challenge. It is a challenge because the interpreter must strive to maintain the author's mood and meaning while at the same time eliminating words that the author thought were important enough to include. Below are some suggestions for meeting this challenge.

1. You can cut incidents or references to people or actions that appeared earlier in the story if they are not important to your particular scene.

2. You can cut some descriptions if they are not needed to establish mood, build atmosphere, or develop the plot in your particular scene.

3. You can cut references to manner of speaking such as "Kate said demurely" if you suggest such a manner through your delivery.

4. You can cut minor characters if their absence does not ruin the story.

5. You can cut references to nonverbal communication such as gestures and facial expression if they can be suggested through your delivery.

6. You can cut unnecessary tag lines such as "Kate said" if you have made the character identities clear through your delivery.

7. You can cut repetitive material if it does not have a purpose.

8. You should cut anything that would offend the taste of your audience if at all possible. The anger that usually accompanies swearing is easy to suggest through delivery without ever saying the questionable word.

Imaginative Communication

Prose Interpretation Evaluation Form

Speaker _____

Evaluator _____

Date _____

Selection	**Circle one**	
Suitable for speaker and audience	Yes	No
Cutting clear and understandable	Yes	No
Introduction		
Prepared audience for selection	Yes	No
Gave title and author	Yes	No
Presentation		
Characters easy to tell apart	Yes	No
Established an appropriate feeling for the selection	Yes	No
Made it easy for the audience to imagine the selection happening	Yes	No
Used voice (rate, pitch, volume, and quality) to add to story's appeal	Yes	No
Appropriate articulation and pronunciation	Yes	No
Appropriate physical presence including eye contact, facial expression, gestures, and body movements	Yes	No

Comments:

Imaginative Communication

Not Ready for School Time Players Evaluation Form

Speaker _____

Evaluator _____

Date _____

Each person will be evaluated based on the effectiveness of his or her nonverbal delivery skills.

Scale: 5 = always/excellent 4 = often/good 3 = sometimes/average
2 = seldom/fair 1 = never/needs improvement

Evaluation	**Circle one**				
Body language	5	4	3	2	1
Eye contact	5	4	3	2	1
Gestures	5	4	3	2	1

Comments

One written comment dealing with presentation:

Imaginative Communication

Two on a Theme Presentation

Instructions: This activity will be done in dyads. Each dyad will be responsible for a ten-minute presentation based on a single theme. To present this theme, you will use a combination of any type of material suitable to a classroom. Short stories, novels, poetry, plays, essays, speeches, television scripts, movie scripts, music lyrics, and any other word sources are acceptable. These will be used in combination with visual and audio aids such as photographs, slides, videotapes, audiotapes, posters, charts, models, artwork, or any other audile or visual stimuli.

Rules

1. You must use visual aids. Audio aids are optional. Be careful about using videotapes or other recorded materials because the presentation is supposed to be live. Showing the class a ten- minute video and then saying "thank you" is not acceptable. If you do use recorded materials, use them as background sound to your live speaking or limit them to a minute.

2. You must have at least two different literary selections but only one theme.

3. The minimum live speaking time limit is nine minutes. The maximum total presentation time limit is 11 minutes. The time should be split evenly between the two members of the dyad, but it may be creatively split. (It does not have to be five minutes of person A and then five minutes of person B. It could be three minutes of person A, one minute of unison reading, four minutes of person B, one more minute of unison reading, and then, one minute of person A.)

4. An introduction to your selection, as well as transitions between selections, are required and are counted as a part of the time limit.

5. The material must be read from a student-prepared manuscript. Books are not allowed during the presentations.

Evaluation: Each performance will receive a single grade to be shared evenly by both dyad members. The grade will be based on the overall effect of the presentation. The ultimate goal of the dyad should be a captivating, well planned presentation.

Example: Using the theme of "patriotism," students could pull together essays, poems and speeches which deal with the topic. These selections could be delivered with patriotic music playing subtly in the background while slides of well known national monuments and landmarks are being shown. Be creative, use your imagination. The possibilities are endless!

Imaginative Communication

Two on a Theme Evaluation Form

Speaker _____

Evaluator _____

Date _____

Scale: 5 = excellent 4 = good 3 = average 2 = needs attention 1 = needs major attention

Selection	**Circle one**				
Well-planned	5	4	3	2	1
Theme was clear, relationships between selections were evident	5	4	3	2	1
Introduction and transitions					
Material sources were clear	5	4	3	2	1
Helped stress the relationships between selections smoothly	5	4	3	2	1
Presentation					
Incorporated visual and audio aids to enhance presentation	5	4	3	2	1
Established an appropriate feeling for the presentation	5	4	3	2	1
Made interesting use of dyad possibilities	5	4	3	2	1
Used voice (rate, pitch, volume, and quality) to enhance the effect of the presentation	5	4	3	2	1
Appropriate physical presence including eye contact, facial expression, gestures, and body movements	5	4	3	2	1

Comments

Imaginative Communication

Listening-Checker Evaluation Form

Checker _____

Speakers _____

_____

Date _____

Directions: Answer all of the following questions based on what you observed while operating as a listening-checker. Please use full sentences.

1. How would you describe the mood of the audience before the presentation began?

2. What audience behaviors did you notice that made you believe effective listening was taking place during the presentation?

3. What audience behaviors did you notice that made you believe that good listening skills were not being practiced?

4. What could the audience have done to improve listening? What could the speakers have done to make listening easier for the audience?

5. How would you describe the mood of the audience during the presentation?

6. How would you describe the mood of the audience after the presentation?

Informing is one of the most important functions served by communication in ordinary life. In educational contexts it is, without question, the dominant function of communication. Students listen and speak as they acquire information across the school curriculum. To a great degree, the extent to which students can process information through listening, speaking, and the other language modes determines their potential for academic success.

Informative listening and speaking skills continue to serve students well following graduation. Students who continue their formal education will have ample opportunities to use such skills. The booklet, *Preparation for College* (Committee on High School-University Curriculum Liaison, 1988, p. 23), notes that "the student with good listening skills will be able to separate the major points from the minor points, and will be able to judge the tone of what the lecturer is saying". In discussion sections and smaller classes, listening skills are also important "for the student must differentiate between the fruitful and the misguided comments made by other students". Participating in such discussions also requires effective speaking skills including "an ability to organize one's thoughts rapidly and to express these thoughts in an effective, coherent manner."

Graduates who enter the work force or the military services also have opportunities to use listening and speaking skills as they acquire knowledge and skills related to their jobs. In a nation characterized as "the learning society" by scholars such as Hutchins (1963) and Husen (1974), informative listening and speaking skills are important whenever people seek knowledge: for careers, for hobbies and personal interests, for self-enrichment, and for civic participation.

This unit includes a brief lecture and three remaining activities that reflect the three major forms of informative communication: directions, descriptions, and expositions. These activities are arranged in an order of ascending difficulty. As one would expect, the amount of time required increases with the degree of challenge offered by the activity.

General Goals

After completing this unit, students should be able to

A. understand the notion that information depends on people.
B. identify key elements involved in informative communication.
C. identify three common forms of informative messages.
D. identify important elements in effective directions.
E. provide clear oral directions.
F. follow directions provided orally.
G. evaluate the quality of oral directions.
H. identify important elements relating to effective descriptions.
I. provide a clear description of a place.
J. recall main characteristics of a place described by a speaker.
K. evaluate the quality of oral descriptions.
L. expand on a topic through participation in brainstorming.
M. identify important elements in oral expositions.
N. compile information related to an expository topic.

O. amplify information through well organized and supported expository messages.
P. recall major concepts and details presented in oral expositions.
Q. evaluate the quality of oral expositions.
R. ask good questions about informative messages.

Table 5 on the following page illustrates how the activities in this unit relate to the general goals and how many periods students will need to accomplish the desired outcomes.

Informative Communication

Overview

Activity Name	Learning Experience The student will	Estimated Time	Related Goals
"Mini Lecture about Informative Communication"	• listen to mini lecture on fundamental concepts and terminology.	one-half period	A, B, C
"I Can Teach You How To . . ."	• provide, follow, and critique directions in triads.	three periods	D, E, F, G
"My Favorite Wisconsin Place"	• provide a description of a place. • critique descriptions of two peers. • ask questions to check listener recall. • answer factual questions about descriptions.	four periods	H, I, J, K
"Expo 199__"	• participate in brainstorming. • participate in a symposium of a speaker. • evaluate expository speeches. • ask questions of panelists. • answer questions from listeners.	seven periods	L, M, N, O, P, Q, R

Activity: Mini Lecture about Informative Communication

Estimated time: One-half period

Purpose: To introduce the concepts basic to sending and receiving informative communication

Procedures

- The teacher will explain concepts and provide examples (See the concepts in this activity).
- Students generate additional examples. (See Activity Sheet 1: Concepts and Forms of Informative Communication.)

Concepts

The following concepts will help the teacher introduce informative communication.

- Information (knowledge) depends on people. People discover information, organize it, and report it. Gossiping is perhaps the lowest form of this concept. Investigative reporters' jobs are based on this concept. (Use examples from current media situations.)
- For information to be understood, it must be organized into meaningful units. This lesson is an example of organization. When properly organized, the letters "NCOORWOHLMRSOTOO" spell "NO SCHOOL TOMORROW."
- People are more likely to retain information if it captures and sustains their attention. For example, a person is more likely to remember why two friends broke up rather than the dates of the American Revolution. Information gained from lectures is often harder for students to retain than information gained from activities in which they are directly involved.
- Informative communication is cooperative rather than competitive in that a speaker cannot be successful unless a listener is successful in understanding. For example, if a person gives directions to someone who ends up lost, neither is successful. If the teacher announces to the class to do only one of the two essay questions on a test and a student does both, the communication has been unsuccessful for that student.
- An informative message is assumed to be as objective as possible. Two informative speakers, addressing the same topic, ought to be in essential agreement concerning the nature of the topic. For example, if a person asks for directions to First Street but the listener hears Third Street, the communication is going to be unsuccessful. Two students talking about last week's basketball game should be able to agree on whether they are talking about the boys' or girls' game.
- Informative communication can take three forms: directions, descriptions, and expositions. Directions are used when one person tells another person or group of people how to do something such as how to make a cake, how to conduct a chemistry experiment, or how to get to Third Street. Descriptions are used when one person wants another person or group of people to visualize the speaker's experience with a person, place, thing, or event such as the rock concert Saturday night, what the person behind you looks like, or what the Grand Canyon looks like. Expositions are used when one person wants to give a detailed explanation of subject matter to another person or a group of people, for example, classroom lectures, panel presentations, or public speeches.

Feedback

- During class, the teacher can use the student-given examples as indicators of understanding.
- The teacher may assign and collect Activity Sheet 1 to check the students' abilities to apply the concepts to real life.

Activity: I Can Teach You How To . . .

Estimated time: Three periods

Purpose: To improve student skills in giving, following, and evaluating directions

Procedures: Period one

- The teacher should provide information about the nature of directions (See the concepts listed in this activity.).
- The teacher or a guest speaker should then deliver a sample speech giving directions for something he or she knows how to do and that students wish to learn.

Procedures: Period two

- Divide students into three groups. Each group must choose a topic for a directions speech that each member of the group will present the following class period in a triad composed of that student and one person from each of the other two groups (distribute Activity Sheet 2: Instructions for "I Can Teach You How to . . . ." to all students).
- Have the student who knows the most about the chosen topic provide directions on how to do the thing in question.
- Inform all members of the group about ways to organize the directions into three or four clusters, ways to begin and end their speeches, and things to avoid in giving directions.
- Provide guidelines for student preparation and practice at home.

Procedures: Period three

Form triads in such a way that a member of group A, a member of group B, and a member of group C (from the previous day) are assigned to each triad. During the period each student in the triad should give directions, follow directions, and critique directions (Activity Sheet 3: Evaluation Form for Directions, may be used by students when serving as critics). Rules for giving directions in triads follow:

- The presenter may use notes, but only the presenter may refer to the notes.
- The presenter may not touch any of the props.
- The follower must perform the task while directions are given.
- The presenter may interrupt and correct any misunderstood directions.
- The critic may not speak or interfere in any way.

Concepts

In introducing this activity, you may wish to include information such as the following:

- Directions are normally presented in chronological order.
- When directions are lengthy, it may be helpful to organize them in meaningful groups or clusters to facilitate audience recall.
- Directions usually require materials or things to be manipulated. Speakers should practice using such materials or things.
- The introduction to directions speeches may indicate why audience members will profit from being able to do the thing in question. It may also preview the major clusters or stages to be included in the directions.
- The conclusion of directions speeches often includes a summary and a reminder of the ways the directions may be useful in the future.

Feedback

Following the performances, the teacher may initiate any or all of the following feedback activities:

- Have the students exchange and discuss direction evaluation forms.
- Have excellent students provide directions for the entire class.
- Hold a whole class discussion about what was learned about effective directions.
- Prepare guidelines to be used by future students who are asked to complete this activity.

Activity: My Favorite Wisconsin Place

Estimated time: Four periods

Purpose: To improve student skills in offering descriptions, visualizing and recalling descriptions, and evaluating descriptions

Procedures: Period one

- Provide information about the nature of descriptions (see the concepts listed in this activity).
- Deliver a sample speech describing your favorite Wisconsin place that you feel will capture the attention and interest of your students.

Procedures: Period two

Distribute Activity Sheet 4: Instructions for "My Favorite Wisconsin Place," and ask each student to do three things.

- Place a colored pin at the place on a Wisconsin map he or she intends to describe.
- Attach a string leading from the pin on the Wisconsin map to a card outside the map identifying the name of the place.
- Prepare a sketch of the general characteristics of his or her favorite Wisconsin place. Paper, felt tip pens, and other supplies should be provided. Students are permitted one sketch only and no other audio or visual aids.

Procedures: Periods three and four

Have students deliver their descriptive speeches. For each descriptive speech, schedule two students to serve as designated critics, two students to serve as designated listening-checkers, and the rest of the students to serve as audience members (listeners). The listening-checkers will ask factual questions about the descriptive speech to determine how well audience members listened to the descriptions.

Concepts

In introducing this activity, you may wish to inform students that

- descriptions often use a spatial pattern of organization.
- the single visual aid sketch used in this speech should reflect a spatial pattern of organization, should be neat, and should be visible from the last row of the classroom.
- the language of descriptive speeches should use adjectives abundantly and should create strong visual images. Appropriate use of figurative language results in showing what a place is like rather than just labeling it. For example: rather than saying the end of the trail at Parfrey's Glen is nice, it could be described as a place where an ice-cold, spring-fed stream bounces through the bedrock of the steep canyon walls causing it to feel like an air-conditioned room even on a hot summer day.
- the introduction to the descriptive speech should capture audience attention, identify the place, and relate the speaker to the place.
- the conclusion to the descriptive speech should stress why the place is worth visiting and urge others to visit the place.

Feedback

At the conclusion of each speech, the following activities should take place:

- Listening-checkers for each descriptive speech should ask two or three factual questions about the speech. Each listening-checker may call on the person who is to answer the question. As listening problems emerge, provide guidelines for solving them.
- Each speaker should receive three evaluations of his or her work (See Activity Sheet 5: Evaluation Form for 'My Favorite Wisconsin Place"). Two evaluations will be provided by designated student critics of the speech, and one evaluation will be provided by the teacher.

Activity: Expo 199__

Estimated time: Seven periods

Purpose: To improve student skills in exposition, research and data gathering, and asking questions

Procedures: Period one

- Provide information about the nature of exposition and provide an overview of "Expo 199__" (see the concepts listed in this activity).
- Think of possible "Expo 199__" topics. Explain that the entire class must choose one broad and interesting topic. Four groups will then choose subtopics pertaining to the

main class topic. Individual speakers from each group will then deal with different aspects of the group's subtopic. Sample class topics include: gastronomic goodies of the Far East; the 24 (or number of students in the class) wonders of the world; lesser known world sports; or the national parks of the United States. Provide rules for brainstorming if necessary (see the concepts listed in this activity).

- Following the brainstorming, consolidate topics and come to a consensus on a preferred topic for "Expo 199__." If a consensus is not possible, take a vote.

Procedures: Period two

- Think of the general topic for possible subtopics.
- Organize subtopics into four clusters of related subtopics. Narrow and focus clusters. Ensure that sufficient subtopics are available so that each group member can have one.
- Divide students into four near-equal size groups and assign each group one of the subtopic clusters.
- Have students work in groups and assign responsibility for specific subtopics to individual group members. Have group members identify what information each student should include in his/her panel presentation.
- Review concepts related to effective expository speeches (see the concepts listed in this activity). Distribute Activity Sheet 6: Organizing and Amplifying Ideas, and Activity Sheet 7: Writing Introductions and Conclusions.
- Groups should be assigned dates for delivering a symposium and serving as questioners.
- Groups should begin necessary research.

Procedures: Period three

- The four student groups should continue to gather and share information, determine a speaking order for their symposium, and determine a maximum time limit for each presentation. Four to five minutes is desirable but larger classes may make shorter presentations necessary.
- Each student should prepare an outline of his or her expository speech for submission to the teacher on the day of the performance.
- The teacher should talk about types of questions students may ask when serving as the questioning group (see the concepts listed in this activity). Distribute Activity Sheet 8: Questioning.

Procedures: Periods four through seven

Each of the groups should deliver a symposium and serve once as a panel of questioners.

- Since the symposium will not have a formal chairperson, the duties of the chair will have to be shared by all speakers. The first speaker will introduce the entire symposium at the beginning of his or her speech, speakers will introduce the next speaker as part of their conclusions, and the final speaker will summarize the entire symposium at the conclusion of his or her speech and call for questioning.
- When questions are called for, the group assigned to ask questions will stand and take turns asking questions of symposium speakers.

Concepts

- Guidelines for brainstorming include the following (Osborn and Osborn, 1988, p. 430.):
  - —The leader invites ideas.
  - —The recorder writes down ideas.
  - —Farfetched ideas are welcomed.
  - —Ideas may be extended by others.
  - —Criticism of ideas is not permitted.
  - —The leader should democratize participation.
  - —Ideas are revised for clarification and consolidation.
- The term exposition has two popular definitions. An exposition may be defined as a major event. Since "Expo 1990__" is the major informative communication activity of the semester, this definition pertains somewhat. An exposition may also be defined as a detailed explanation or presentation of subject matter. Since each student will present such a message during this activity, this second definition clearly applies.
- Expositions may be structured around a number of organizational patterns, including the following (Allen and McKerrow, 1985, pp. 63-73.):
  - —chronological: organized according to time or sequence.
  - —spatial: organized according to physical location.
  - —topical: organized around natural topics or divisions.
  - —problem/solution: describes a problem and identifies possible solutions.
  - —alternative: considers differing ways of looking at a phenomenon.
  - —causal: moves from cause to effect or effect to cause.
  - —comparison/contrast: organizes ideas around similarities and differences between two phenomena.
- Expositions may use a variety of verbal supporting materials including the following (Allen and McKerrow, 1985, pp. 109-119.):
  - —definitions: present denotative meaning of a concept or thing.
  - —examples: provide an instance of the thing being explained.
  - —statistics: present numerical summaries related to the topic being explained.
  - —quotation: clarify meaning by quoting from someone who has previously explained an idea clearly.
  - —comparisons and/or contrasts: explain an idea by comparing it or contrasting it with a familiar idea.
  - —repetitions: repeat language for clarity and emphasis.
  - —descriptions: provide physical characterization of an object or thing.
  - —restatements: state an idea in another way.
  - —enumerations: name the parts of an object, policy, or place.
- Expositions may also use a variety of audiovisual aids including objects and models, photographs and slides, maps, chalkboard illustrations, transparencies, audio recordings, and video recordings. (Allen and McKerrow, 1985, pp. 119-129.)
- Introductions of expository speeches may serve to capture audience attention, provide background information, stress the importance of the subject, establish speaker credibility, announce the subject or purpose, or partition the speech. (Allen and McKerrow, 1985, pp. 74-82.)
- Conclusions of expository speeches may summarize, challenge or appeal to the audience, refer to the introduction, provide a concluding quotation, or state a personal intention. (Allen and McKerrow, 1985, pp. 74-82.)
- A symposium may be defined as a series of brief speeches on the same general subject.

- Guidelines for asking questions of symposium members include the following:

— Avoid closed questions—questions that may be answered by a single word or brief phrase.

— Ask questions that help to clarify meanings, such as "Can you tell me a bit more about . . . ?," "Can you give me an example of . . . ?," or "How do you define the term . . . ?"

— Ask questions that require speakers to extend their explanations, such as "How does this idea differ from . . . ?," "What were the causes of . . . ?," or "What is likely to happen to . . . in the future?"

Feedback

It is recommended that for each performance day

- A schedule be implemented so that one group completes the expository speech evaluation form (Activity Sheet 9: Evaluation Form for Expositions) for each speaker, and two groups serve as questioners during the forum period.
- If this procedure is followed, each speaker will receive evaluations of his or her work from approximately one-fourth of the class members as well as from the instructor.
- Since students are expected to ask intelligent questions over the course of the four performance periods, the teacher may also wish to keep track of the number and quality of questions asked by each student. Exceptionally challenging and productive questions should be verbally rewarded.

Assessment

Oral performances

Directions: Since multiple triads are meeting at the same time (making the teacher's evaluation of an individual student's work as speaker, listener, and critic somewhat impressionistic), it is recommended that this activity count only ten percent of each student's oral performance grade for this unit.

Descriptions: This activity should probably count as 30 percent of the oral performance grade with the bulk of the weight being assigned to the description itself. The quality of the work as a designated critic or designated listening-checker might influence this grade.

Expositions: Since this is the major activity included in the informative communication unit, it is recommended that it count for 60 percent of the grade. The quality of student outlines should be reflected in this grade. Each student's behavior as a questioner may also influence his or her grade on this particular assignment.

Written assessment

Although the oral performance assessment may be considered sufficient by some teachers, others may wish to gather additional evidence of student learning. Among the forms of written assessment that may be useful are the following:

An informative speech analysis: The students may be asked to provide written analyses of an informative speech distributed by the teacher. The analyses should be judged against the criteria emphasized in the unit.

An essay test: Among the essay questions that may test student understanding of the concepts presented in this unit are the following:

- What is meant by the statement "information depends on people?"
- How does informative communication differ from the other types of communication previously considered in this course?
- Identify the essential elements of a definition.
- Differentiate between a description and an exposition.
- Why are organization and attention important in informative messages?

An objective test: An objective test may be constructed to assess student understanding of such unit concepts as the following:

- the nature of directions, descriptions, and expositions
- guidelines for brainstorming
- patterns of organization
- types of verbal supporting materials
- types of audiovisual aids
- functions of speech introductions
- types of concluding devices
- the nature of a symposium
- guidelines for asking effective questions

Informative Communication

Concepts and Forms of Informative Communication

Directions: Based on what you learned in today's lecture, give a specific example of the five basic concepts and the three major forms of informative communication.

Concepts

1. Information depends on people.

2. For information to be understood, it must be organized into meaningful units.

3. People are more likely to retain information if it captures and sustains their attention.

4. Informative communication is cooperative rather than competitive in that a speaker cannot be successful unless a listener is successful.

5. Informative communication can take three forms.

   a. Directions

   b. Descriptions

   c. Expositions

Informative Communication

Instructions for "I Can Teach You How To . . ."

Directions:

1. The teacher will assign students to groups A, B, or C as they enter the classroom.

2. Each group must choose a task for a direction speech that each member of the group must present in a triad the following period. Guidelines for selection of a topic by each of the three groups are as follows:

   a. The task must take no longer than seven minutes to complete. For example, folding a paper airplane is okay as a topic but making a cake is not, since it would take too long to give complete directions for making a cake.

   b. The task should be more complex than common, everyday routines. For example, tying a tie is okay but tying a shoe is not, since everyone already knows how to tie a shoe.

   c. The task should be something that is appropriate and comfortable for all class members to perform. For example, a card trick is okay but a handstand is not, since it might not be physically possible for all students to perform a handstand.

   d. The student who hears the directions must be capable of physically performing the task. For example, how to tie a square knot is okay but how to make friends is not, since making friends is more verbal than physical.

3. After choosing a topic, each group should organize its direction speech into an introduction, body, and conclusion using the concepts taught on the previous day. The crucial steps in the directions should be written on the chalkboard. Each member of the group should make a copy of the notes for presenting the speech on the following day.

4. Each student should practice giving the directions at home to a family member or friend who will actually perform the task as it is explained. Each student is responsible for bringing all necessary materials to perform the task during the following class period.

Informative Communication

Evaluation Form for Directions

Student _____

Evaluator _____

Date _____

	Circle One	
Introduction		
Indicated importance of directions	Yes	No
Previewed major stages	Yes	No
Captured attention of listeners	Yes	No
Body		
Directions presented in clusters rather than in one long string	Yes	No
Directions clearly presented	Yes	No
Directions adapted to listener problems	Yes	No
Conclusion		
Summarized the directions	Yes	No
Indicated future use of the directions	Yes	No
Delivery		
Vocal delivery effectively used	Yes	No
Nonverbal delivery effectively used	Yes	No

Comments:

Informative Communication

Instructions for "My Favorite Wisconsin Place"

Each student will give a short speech describing a favorite place in Wisconsin while using a hand-drawn sketch.

Directions

1. Each student chooses his or her favorite Wisconsin place. It can be any physically describable place in the state, as long as it can be covered in a two to three minute speech and sketched easily on a single piece of paper. For example, the beach at Devil's Lake is OK as a topic, but the city of Wausau is not because it is impossible to describe in two to three minutes or to sketch easily. No more than two students may choose the same place.

2. Each student places a pin on a Wisconsin map at the site of the chosen location.

3. Each student attaches a string leading from the pin to a card. The card should be secured outside the map.

4. Each student prepares a sketch of the physical characteristics of the place using supplies provided by the teacher.

5. Each student prepares a speech describing the place while using the sketch and following these rules:

   a. No notes may be used.

   b. The speech should be organized around the sketch using a spatial pattern of organization. Remember to include an introduction, body, and conclusion.

   c. The speech should last two to three minutes.

   d. No other audio or visual aids may be used.

6. For each speaker, the teacher will schedule two students as critics who will fill out Activity Sheet 5: Evaluation Form for "My Favorite Wisconsin Place."

7. Two other students will be selected by the teacher to act as listening-checkers for each speech. At the end of each speech, these students should ask two or three factual questions of the audience. The listening-checker calls on the person who is to answer.

Informative Communication

Evaluation Form for "My Favorite Wisconsin Place"

Student _____

Evaluator _____

Date _____

	Circle One	
Introduction:		
Captured audience attention	Yes	No
Identified the place to be described	Yes	No
Related self to the place	Yes	No
Body		
Used a spatial pattern of organization	Yes	No
Sketch was neat, visible, and effectively employed	Yes	No
Language evoked strong visual images by using appropriate figurative language	Yes	No
Conclusion		
Stressed why the place is worth visiting	Yes	No
Urged audience to visit the place	Yes	No
Ended the talk gracefully	Yes	No
Delivery		
Vocal delivery varied and interesting	Yes	No
Physical delivery enhanced verbal images	Yes	No

Comments:

Informative Communication

Organizing and Amplifying Ideas

Directions: The expository speeches given during "Expo 199__" are expected to be clearly organized and effectively developed through the use of verbal supporting materials. Consequently, you may wish to record information related to the following patterns and materials.

1. Expositions may be organized around a number of patterns including:
   a. chronological pattern
   b. topical pattern
   c. spatial pattern
   d. problem-solution pattern
   e. alternative pattern
   f. causal pattern
   g. comparison-contrast pattern
2. Exposition may use a variety of verbal supporting materials including:
   a. definitions
   b. examples
   c. statistics
   d. quotations
   e. comparisons and/or contrasts
   f. repetitions
   g. descriptions
   h. restatements
   i. enumerations

Informative Communication

Writing Introductions and Conclusions

Directions: The expository speeches given during "Expo 199__" are expected to have strong introductions and conclusions. Consequently, you may wish to record information related to the following tasks of introductions and conclusions.

Introductions

1. Capture audience attention

2. Provide background information

3. Stress the importance of the subject

4. Establish speaker credibility

5. Announce the subject

6. Partition the speech

Conclusion

1. Summarize

2. Challenge or appeal to the audience

3. Refer to the introduction

4. Provide a concluding quotation

5. State a personal intention

Informative Communication

Questioning

Directions: Each person will be expected to ask questions following the presentations. Consequently, you may wish to record information related to the following questioning techniques.

1. Avoid closed questions—questions that may be answered by a single word or brief phrase.

2. Ask questions that help to clarify meanings, such as:
   a. Can you tell me a bit more about . . . ? I'm not sure I understand.
   b. Can you give me an example of . . . ?
   c. How do you define the term . . . ?

3. Ask questions that require speakers to extend their explanations, such as:
   a. How does this idea differ from . . . ?
   b. What were the causes of . . . ?
   c. What is likely to happen to . . . in the future?

Informative Communication

Evaluation Form for Expositions

Speaker _____

Evaluator _____

Date _____

Scale: 5 = excellent 4 = good 3 = average
2 = needs minor attention 1 = needs major attention

Introduction	**Circle One**				
Showed recognition of speaker's place in the symposium	5	4	3	2	1
Served several introductory functions	5	4	3	2	1
Name them: _____					
_____					
Body					
Organized speech in a clear pattern	5	4	3	2	1
Name of pattern: _____					
Used a variety of verbal supporting materials	5	4	3	2	1
Name them: _____					
_____					
Presented information clearly	5	4	3	2	1
Made information interesting	5	4	3	2	1
Conclusion:					
Used a variety of concluding devices	5	4	3	2	1
Name them: _____					
_____					
Closed on a strong note	5	4	3	2	1
Delivery					
Used effective vocal delivery	5	4	3	2	1
Used effective physical delivery	5	4	3	2	1

Comments:

Persuasive Communication

Persuasive communication involves communication events in which the speaker seeks to influence the listener's attitudes, opinions, beliefs, or behavior. Persuasive messages may employ a variety of strategies including commanding, suggesting, warning, contracting, justifying, bargaining, propagandizing, arguing, debating, or promising.

Because persuasive communication takes such a variety of forms, occurs on such a variety of levels, and involves such an intricate interaction of personal, emotional, and logical factors, it is a very complex phenomenon. Moreover, because it usually involves the concepts of change and self-disclosure to such a significant degree, it can be risky and threatening for both speakers and listeners. Dean Barnlund has argued that persuasive communication is both the most significant and the most threatening function of communication since it attempts to get others to ". . . see our facts, appreciate our values, and accept our decisions. Communication is initiated, consciously or unconsciously, to change the other person." (Barnlund, 1970, p. 27.)

The teaching of persuasive communication has traditionally focused on public speaking experiences. Indeed some of the most significant speeches in American life are persuasive speeches, but students should understand concepts and develop skills on other levels as well. The concepts and skills associated with persuading in this unit are fundamental to effective communication on all levels. The activities and the necessary concepts related to them focus primarily on three levels: interpersonal, public, and mass.

This unit is organized around five activities. The first activity undergirds all the others by focusing on the intent to change attitudes, beliefs, and behavior as well as on the constraints that accompany almost all such experiences. The second, third, and fourth activities focus respectively on the three types of appeals that characterize persuasion: ethical, emotional, and logical appeals. Of these activities, the second and third are quite brief and occur on the interpersonal level. The fourth activity, a minority viewpoint speech, is a much more demanding experience for both speakers and listeners. It challenges the speaker to rely primarily on logical appeals to persuade an audience to accept an unpopular position; it challenges the listeners to be open-minded but appropriately critical in their responses. The fifth activity, "Point-Counterpoint," integrates all the concepts and skills taught previously in the unit by placing students in a simulated media context and challenges them to be competitively persuasive. These last two activities are probably the most demanding activities of the entire course and, as such, are placed at the end of this, the final unit.

General Goals

After completing this unit, students should be able to

A. apply basic persuasive strategies in diverse contexts.
B. identify basic persuasive strategies used by others.
C. evaluate the social acceptabilities of basic persuasive strategies used.
D. recognize appeals to emotion as a persuasive strategy.
E. employ appeals to emotion as a persuasive strategy.
F. recognize and evaluate the use of reasoning and evidence as a persuasive strategy.

G. employ reasoning and evidence in persuasive messages.
H. employ audience analysis when creating and receiving persuasive messages.
I. recognize and use formats appropriate for persuasive media productions.
J. recognize the potentialities and constraints of various media as vehicles for persuasion.
K. identify and create propositions of fact, value, and policy.
L. recognize the open-mindedness and/or closed-mindedness that vary with the risks associated with persuasive communication.
M. identify factors of personal credibility that may influence persuasive attempts.
N. recognize and evaluate the use of credibility strategies in the messages of others.
O. employ credibility strategies in persuasive attempts.
P. explain why the ethos, pathos, and logos appeals are such important forces in persuasive communication.

Table 6 on the following page illustrates how the activities in this unit relate to the general goals and how many periods students will need to accomplish the desired outcomes.

Persuasive Communication

Overview

Activity Name	Learning Experience The student will	Estimated Time	Related Goals
"Listen to Me"	• identify and create propositions. • persuade another holding an opposing viewpoint. • observe and evaluate verbal and nonverbal behaviors during a persuasive communication.	one period	A, B, C, E, F, G, L, O
"Trust Me"	• engage in persuasive simulations urging action based on speaker's credibility. • listen critically for credibility claims of a speaker.	one period	A, B, H, N, O
"Don't Turn Your Back On . . ."	• identify the use of emotional appeals in persuasive messages viewed or heard. • create a message using emotional appeals to persuade others.	two periods	A, B, C, D, E, H
"Minority Viewpoint Speech"	• identify and formulate policy propositions. • write an outline for and deliver a speech trying to persuade the class to agree to an unpopular proposition. • evaluate and/or question persuasive strategies used in speeches of others.	seven to eight periods	A, B, C, D, F, G, H, K, L, N, P
"Point-Counterpoint"	• write a script for and deliver a television presentation using a variety of persuasive strategies. • learn and perform basic video camera work. • evaluate opposing persuasive presentations to determine why one is more persuasive than another.	five periods	A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P

Activity: Listen to Me

Estimated time: One period

Purpose: To identify intent, strategies, psychological constraints, and behaviors in persuasive contexts. This is a good activity to demonstrate to students that we are all motivated to persuade others to accept our beliefs and values but tend to listen closed-mindedly when they attempt to change our beliefs and values.

Procedures

Begin by brainstorming with the class to identify several controversial issues (especially those dealing with values) that students know about and can readily speak about. For example, "Americans place far too much value on appearance and materialism," "Most of the knowledge learned in school is worth very little," "Earning money is more helpful to society than doing individual good works," or "It is better to have loved and lost than to have never loved at all." Then divide the class into triads. One student is an observer and the other two take opposing sides of a proposition (an issue over which there is disagreement). The person in favor of the proposition as stated goes first and both discuss it under the following rules:

- Before a person may make a point, he or she must restate the opponent's point to the opponent's satisfaction.
- Only then can a new point be made.
- The new point having been made, the opponent must now restate it to the proponent's satisfaction before advancing the argument.
- This continues for about five to seven minutes. (You may wish to forewarn students that it is difficult to sustain this type of exercise.)
- The third member of each triad observes the argument and records verbal and nonverbal behaviors on Activity Sheet 1: Probes for Analyzing Persuasion in Interpersonal Contexts.
- Students exchange roles as speakers and observers/recorders so that each has a five to seven minute experience in each role.

Concepts

In concluding this activity, you may wish to review and elaborate on the following concepts:

- Open-mindedness involves listening without prejudice and enhances communication.
- Closed-mindedness involves listening with prejudice and discourages communication.
- Risks are present for both speaker and listener in persuasive communication, tending to cause defensiveness.
- Disclosure involves risks in revealing one's views, but generally encourages effective communication.
- People often find it difficult to identify the criteria they use in making value judgments.
- People often try to find and use reasons and evidence to defend their beliefs and values.
- The more personal and significant peoples' values are, the more they resist persuasive attempts to change those values, even in the face of strong reasons and evidence.

Feedback

Following all the arguments, ask students to report in a general class discussion what they observed and noted on Activity Sheet 1. Ask the speakers and listeners to comment on their perceptions of the interpersonal context in which they were seeking to persuade and if they thought they were persuasive (and/or being persuaded). Finally, ask students to discuss the difficulty in being open-minded and nonthreatening when trying to persuade.

Activity: Trust Me

Estimated time: One period

Purpose: To understand how speakers use credibility strategies to persuade listeners

Procedures

- Ask students to recall situations in which they tried to get others to believe them, trust them, or permit them do do something involving resistance on the part of the listeners. Examples might include telling authority figures that one was not to blame for what went wrong, that one could be counted on to accept responsibilities, or that one should be permitted to do something.
- Ask students what kinds of things they say about themselves or how they present themselves in order to obtain their objective in such situations.
- Divide the class into newly formed triads and assign each member one of three propositions. The students are to use personal appeals to establish their credibility while they take turns as speakers who try to persuade their listeners in the following five-minute role-playing situations:

— A high school junior or senior wants to persuade his or her parents that he or she should be allowed to drive to Florida with classmates over spring break.
— A high school sophomore wants to persuade his or her parents that he or she should be permitted to take a job requiring approximately twenty hours per week at a fast-food restaurant.
— A high school sophomore wants to persuade co-owners of a business that he or she should be given a job even though he or she has no formal work experience.

Concepts

- Audience acceptance of a speaker as a credible person is vital to a speaker's success in persuasion.
- Audience perception of a speaker's credibility is affected by intelligence (competence, experience, wisdom), sincerity (genuineness, enthusiasm, dynamism), and goodwill (identification with the audience's best interests).
- Speakers can develop credibility by

— referring to positive experiences and acquaintances.
— referring to academic experiences or intellectual sources.
— referring to sources generally held in esteem (church, school, family, and organizations).
— using appearance to show respect for and/or familiarity with audience.

— speaking enthusiastically and with controlled dynamism.
— associating themselves with desirable values and goals.
— establishing similar interests as that of audience.
— using language that unites speaker with audience ("we, us').
— referring positively to the occasion or context.
— telling anecdotes that show they have been fair, prudent, responsible, moral, vulnerable, and interested in others.

- Speakers can weaken their credibility if they rely too heavily on ethical appeal, which may cause the audience to see them as self-centered or boastful.
- Speakers are not likely to be effective with other types of appeals if the audience does not see them as credible.

Feedback

In general class discussion following the role-playing, discuss the kinds of credibility strategies speakers used and assess their effectiveness. Then distribute Activity Sheet 2: Personal Credibility Strategies (Ethos), using it to facilitate students' learning of key concepts and to expand their awareness of credibility strategies.

Activity: Don't Turn Your Back On . . .

Estimated time: Two periods

Purpose: To understand how speakers use emotional appeals (pathos) to persuade listeners

Procedures: Period one

- Ask students to recall situations in which they have witnessed or heard speakers use emotional appeals to influence an audience. Examples might include fund-raising appeals for missionary work, telethons to fight diseases or help victims of disasters, promotions for political candidates, and United Way campaigns. (If possible, you might obtain and play an audio or video tape of such a message.)
- Ask students to identify motives to which speakers might appeal and list them on the chalkboard. These might include love, fear, pity, sadness, guilt, social approval, health, appearance, and security.
- Divide the class into newly formed triads, labeling each student an X, Y, or Z, and direct each triad to formulate a jointly written persuasive speech of about one and one-half minutes in length. Each triad is to rely heavily on emotional appeals to persuade an audience of their peers. Students should help each other to practice their emotionally laden speech so that each student can present an almost identical impassioned version of the speech the next day. Students should practice their speeches at home.

Procedures: Period two

Divide the class into thirds, with all the Xs, Ys, and Zs in separate clusters. Each student should present an impassioned, emotional presentation to the newly assigned group of X, Y, or Z students.

Concepts

- Audience acceptance of a proposition often depends on the speaker's ability to associate emotional satisfaction with it (pathos).
- Audience acceptance of a proposition does not necessarily mean that they will be motivated to act on their belief.
- Emotional appeals are often hard-hitting but short-lived.
- Emotional appeals are likely to be enhanced when speakers use vivid detail and specific language to provoke imagery and feelings; arouse desires associated with basic emotions; relate their proposition to personal interests, such as self-preservation, sexual attraction, acquisition and saving, self or group esteem, personal enjoyment, and public interest; (adapted from Bergmann, 1980, pp. 99-100.) and use them to support ethical and/or logical appeals
- Emotional appeals are usually ineffective when listeners perceive speakers to use them indiscriminately or manipulatively.

Feedback

- After the speeches, distribute Activity Sheet 3: Analyzing Emotional Appeals (Pathos), using it to facilitate students' learning of key concepts and to expand their understanding of emotional appeal strategies.
- Then lead a class discussion regarding the presentations, noting especially the following questions:

— Which emotions did speakers appeal to most?
— What factors make emotional appeals effective?
— Were some emotional appeals ineffective? Why?
— Are emotional appeals easy to detect?
— Should listeners be persuaded by emotional appeals?

Activity: Minority Viewpoint Speech

Estimated time: Seven to eight periods

Purpose: To understand how speakers rely on logical appeals to persuade an audience to accept an unpopular proposition

Procedures: Period one

- Consider the types of audiences in persuasive contexts, focusing particularly on "hostile" and "apathetic" audiences.
- Consider the nature of minority viewpoints. Distribute Activity Sheet 4: Suggested Topics for Propositions. Briefly explain the basic types of propositions (policy and nonpolicy) on the top of Activity Sheet 4. Then ask the class to scan the list of topics and identify minority viewpoints relating to the types of propositions. Inform students that they should select a minority viewpoint proposition as a homework assignment and turn in a written copy of it the next day. This will be their proposition for their minority viewpoint speech. (Because this is a complex assignment, students should know their viewpoint and commit to it as soon as possible.) Encourage students to use this speaking

opportunity to identify and defend their individual beliefs. Remind them that freedom of speech is worth little if one uses it only to advocate the popular view.

Procedures: Period two

- Concentrate primarily on the nature and use of logical appeals. Distribute Activity Sheet 5: Analyzing Logical Appeals (Logos), and explain why logical appeals are needed and how speakers use them. (It is impractical to try to teach all aspects of evidence and reasoning, let alone to do so in depth. A prudent objective is to make students aware of the need for logical appeals and the expectation that they will incorporate some evidence and reasoning to support their minority viewpoint propositions.)
- Identify strategic organization in persuasive speaking. Distribute Activity Sheet 6: Outlines for Minority Viewpoint Speeches. Impress on students that the organizational structure of their speeches is essentially one of common sense and that the outlines on Activity Sheet 6 are determined to a large extent by the type of proposition the speaker has chosen. Explain the organizational structure in the outlines and instruct students that their outlines are due the day they give their speeches.

Procedures: Period three

- Focus on audience questioning and speaker answering. Use Activity Sheet 7: Major Responsibilities of Listeners to Persuasive Speeches. By examining the responsibilities of listeners on Activity Sheet 7, you will also be reviewing components and strategies of the speech for students as they prepare and practice their speeches.
- You may wish to conclude these three days by demonstrating a minority viewpoint speech and inviting students to ask challenging questions. Students enjoy watching teachers demonstrate the speeches they ask their students to present, and they enjoy challenging speakers (especially teachers) with tough questions. Moreover, a demonstration speech helps students to prepare for their speaking experience, examine how the three appeals are used, note kinds of questions and how they are asked, and observe how challenging questions are answered.

Procedures: Periods four through seven

The remaining class periods should be devoted to student speeches.

Concepts

- Types of audiences vary in persuasive contexts. Examples include the following:
— favorable: likely to respond positively to the proposition
— neutral: undecided, ambivalent toward the proposition
— apathetic: indifferent, uninterested in the proposition
— hostile: likely to respond negatively to the proposition
- Types of propositions vary. For example, policy propositions usually include "should" statements which seek to change an existing program to attain a desired goal. Nonpolicy propositions use facts to assert the truth or correctness of a statement and value judgments assert the significance or value of a statement.
- Speakers and listeners should recognize what kind of proposition is being considered.

- Freedom of speech is relatively hollow if speakers are not willing to advance minority viewpoints.
- Speakers need to use logical appeals to establish meaningful proof for a proposition, especially a controversial proposition.
- Audiences expect speakers to provide logical appeals when advancing a proposition.
- Responsible citizenship requires rational dialogue; hence the ancient Greeks realized the importance of logical appeals (logos) as a basis for decision-making.
- Speakers develop logical appeals by using the following:
  - —Evidence, for example, fact which includes accepted truths, instances or examples, and statistics; and opinion which includes expert testimony or judgment and layperson's testimony or judgment.
  - —Reasoning, such as induction (using specific instances or examples to support a generalization), deduction (applying a specific situation to a generally accepted statement in order to draw a specific conclusion), analogy (using a comparison to make a point), and cause-effect (showing why one event or factor must be either the cause or the effect of another because of their relationship).
- Strategic organizational use of appeals enhances a speaker's persuasive attempt. Generally this involves interviewing the appeals, but using ethical appeals, especially in the introduction; logical appeals, especially in the body; and emotional appeals, especially in the conclusion.
- Speakers should be prepared to defend their propositions by effectively answering questions posed by listeners.
- Listeners should listen open-mindedly, meaning they should be prepared to change their attitudes or beliefs if they find the speaker makes a compelling case.
- Listeners should listen critically, meaning they should recognize types of appeals used by the speaker and should evaluate whether or not the appeals are appropriate and sound.
- Listeners should be prepared to ask challenging questions which are relevant, succinct, respectful, articulate, and loud enough for all to hear.

Feedback

The questions asked by the student-listeners are feedback in themselves, and they constitute a very realistic form of feedback. In addition, you may wish to use Activity Sheet 8: Evaluating the Minority Viewpoint Speeches, as a feedback form to comprehensively respond to the speeches. Assign three or four students to complete Activity Sheet 8 for each speaker as well. The students who critique the speaker might be asked to comment on their critiques for the entire class.

Activity: Point-Counterpoint

Estimated time: Five periods

Purpose: To argue with an opponent and to influence a mass audience in a semi-formal television context. This activity is designed to integrate many of the concepts and skills previously learned in this unit and to help students understand how public opinion on important propositions is shaped by persuasion via mass media.

Procedures: Period one

Select and assign propositions to students, who are to present two-minute persuasive arguments (using broadcast script) supporting their respective sides two days later. You may wish to use Activity Sheet 4: Suggested Topics for Propositions, to facilitate forming propositions. You may also wish to play a few taped television editorials for illustration, noting propositions, appeals, organization, style, delivery, and fundamentals of a televised presentation (setting, lighting, focus, and sound). Local TV stations will often gladly give permission and even provide tapes.

Procedures: Period two

Use the first half of the period to review Activity Sheet 9: Review of Major Concepts Concerning Persuasion, and ways of developing a clear, strong case—albeit brief—to support propositions. Emphasize the importance of using primarily logical appeals with appropriate and complementary ethical and emotional appeals. In the second half of the period, instruct students in the use of broadcast scripts (using Activity Sheet 10: Television Script Format) and in the use of the videocamera. Finally, post a taping order to expedite the tapings.

Procedures: Periods three through five

- Have students turn in copies of their scripts and tape all the "Point-Counterpoint" presentations. Have one student act as a floor manager to indicate when students should start and the amount of time left using cards that say "one minute," "30 seconds," "15 seconds," and "stop.". Students should memorize the scripts or make cue cards that can be large enough to be held next to the camera and still be readable on the set.
- Play back the presentations. Following each "Point-Counterpoint," the class should briefly analyze which speaker was most persuasive, using Activity Sheet 11: Evaluating Point-Counterpoint, to facilitate feedback.

Concepts

You will find Activity Sheet 9 useful in expediting a review of key concepts associated with audience, appeals, propositions, responsibilities of speakers, and responsibilities of listeners. Specifically, you will probably wish to focus on the following concepts as they relate to "Point-Counterpoint":

- The media play an important role in forming and changing public opinion.
- Propositions are significant if they have political, moral, social, economic, or academic importance.
- Propositions fall into two main categories: policy and nonpolicy (fact and value). Policy propositions propose a new system or program to attain a goal, for example, "The president of the United States should be limited to a single six-year term," or "Congress should establish a national recycling program." Nonpolicy propositions propose a statement to be true or correct, for example, "Lee Harvey Oswald acted alone in assassinating President Kennedy," or "Children today are rushed into adulthood." Nonpolicy propositions also may propose the significance or value of a topic, for example, "Water will be more valuable than oil in the 21st century," or "Americans place far too much value on sports."

- Speakers need to use ethos (credibility strategies) to be persuasive.
- Speakers need to use pathos (emotional appeals) to be persuasive.
- Speakers need to use logos (evidence and reasoning) to be persuasive.
- Speakers have a responsibility to use all appeals in a responsible and nonmanipulative manner.
- Speakers need to keep their arguments clear so that they can be understood and remembered by listeners.
- Listeners should remain open-minded to speakers' appeals but also critically examine them to determine if their propositions warrant acceptance.

Feedback

Using Activity Sheet 11: Evaluating Point-Counterpoint, the teacher and students evaluate presentations regarding persuasiveness for mass audience, ethos, logos, pathos, organization, style, delivery, quality of videotaped message, and which speaker was more persuasive and why.

Assessment

It is recommended that assessment address both theory and practice, in other words, knowledge about and skillful use of persuasion. The five activities in this unit provide ample opportunities to teach students about persuasion, to engage students in persuasive communication, to encourage them to participate in feedback and evaluation of persuasive communication, and to assess their knowledge and performances. The teacher may wish to use both oral and written assessment in this unit.

Oral assessment

- "Listen to Me," "Trust Me," and "Don't Turn Your Back on . . ." should count little in each student's oral performance grade in this unit because multiple dyads and triads were performing at the same time during these activities (making the teacher's assessment of each student's performance quite difficult).
- "Minority Viewpoint Speech" was the most demanding and complex activity in the unit, thus it should be weighted heavily, perhaps up to 40 percent of the student's oral performance grade in this unit. The teacher may wish to encourage students to ask exceptionally challenging and articulate questions for extra credit in this activity.
- "Point-Counterpoint" included significant constraints (assigned proposition, competition, use of media, restricted time), thus it should count as a significant portion (perhaps 30 percent) of the student's grade. Being judged the "winner" of the argument by the class should probably enhance a student's grade.

Written assessment

- The teacher may wish to evaluate the quality of each student's comments on the response handouts, but these grades should be relatively insignificant.
- The teacher may wish to ask students to write a paper analyzing factors involved in any of the five activities. The weight of the grade would depend upon the difficulty and complexity of the paper.

• Like a writing assignment, an essay test can be useful in helping students to internalize concepts as well as test comprehension of writing skills.

• The following are some suggested questions for written assignments and/or essay tests (which might appropriately account, in total, for about 20 percent of the student's grade in this unit):

— Which of the three basic types of proofs or appeals do you think is the most difficult to use? Why?

— Discuss risks confronting both speakers and listeners who are engaged in persuasive communication.

— Formulate three propositions—one of fact, one of value, and one of policy—and identify four significant issues which would apply to each one.

— Discuss the importance of audience analysis in persuasive speaking and identify four audience factors you would consider in preparing a persuasive speech.

— Discuss the role of persuasive speaking in a democratic society and the responsibilities of speakers and listeners who engage in persuasive communication.

— What is an editorial? What are characteristics of a good mass media editorial in a democratic society?

— How can a listener balance the responsibilities to be both open-minded and critical?

— Discuss what you consider to be the most disruptive behaviors of speakers and listeners in interpersonal persuasion contexts. What can they do to change these behaviors?

— Discuss what you consider to be the most disruptive behaviors of speakers and listeners in interpersonal persuasion contexts. What can they do to change these behaviors?

— Aristotle said that ethos is the most potent form of appeal. Attack and defend his statement.

• Objective tests can be useful in measuring breadth of knowledge. While written assignments and essay tests demand more from students in terms of explaining what they have learned, objective tests have assessment value as well. The following are some suggested topics for an objective test:

— the nature of persuasive contexts

— the forms of persuasion

— strategic competencies in persuasive communication

— behaviors that discourage and encourage effective interpersonal persuasive communication

— types of audiences

— types of appeals

— types of propositions

— characteristics of good questions and answers in persuasive contexts.

Persuasive Communication

Probes for Analyzing Persuasion in Interpersonal Contexts

Names of speakers _____ _____

Name of observer _____

Proposition: _____

_____ _____

Speaker's name *Speaker's name*

Directions: Place a check (or checks) when you see the speakers exhibit the following verbal and nonverbal behavior.

_____	Stated his or her proposition clearly	_____
_____	Restated other speaker's point fairly	_____
_____	Insisted that his or her point be restated	_____
_____	Interrupted the other speaker	_____
_____	Used reasons and evidence (facts, opinions)	_____
_____	Asked argumentative question(s)	_____
_____	Raised volume and/or spoke rapidly	_____
_____	Showed tense facial or body movements	_____

Directions: Answer "yes" or "no" if you believe the following statements generally applied to the speakers throughout the conversation.

_____	Generally seemed comfortable and relaxed	_____
_____	Generally seemed open-minded	_____
_____	Generally seemed threatened	_____
_____	Generally seemed persuasive	_____

Persuasive Communication

Personal Credibility Strategies (Ethos)

Major concepts

1. Audience acceptance of the speaker as a credible person is a vital factor in persuasion. The ancient Greeks said that a speaker's character, or personal credibility, known as "ethos," was the most potent force in appealing to others.

2. Audience perception of a speaker's credibility is affected by three main characteristics:

   - Intelligence (competence, experience, wisdom)
   - Sincerity (genuineness, enthusiasm, dynamism)
   - Goodwill (identification with audience's best interest)

Speakers' strategies

Speakers often develop credibility (ethos) by employing the following strategies:

- referring to positive experiences and acquaintances
- referring to academic experiences or intellectual sources
- referring to sources generally held in esteem (constitution, parents, organizations, school, and church)
- using appearance to show respect for or familiarity with audience
- speaking enthusiastically and with controlled dynamism
- associating self with desirable values and goals
- establishing similar interests as that of audience
- using language that unites speaker with audience ("we, us")
- referring positively to the occasion or the context
- telling anecdotes which show the speaker to be fair, prudent, responsible, vulnerable, moral, honest, and interested in the welfare of others.

Persuasive Communication

Analyzing Emotional Appeals (Pathos)

Major concepts

- Audience acceptance of a proposition often depends on the speaker's ability to associate emotional satisfaction with it.
- Audience acceptance of a proposition does not necessarily mean that they will be motivated to act on their belief.
- Emotional appeals are often hard-hitting but short-lived.
- Emotional appeals are usually ineffective—even counterproductive—when listeners perceive speakers to be using them indiscriminately or manipulatively.
- Emotional appeals are usually most effective when speakers use them to support and complement ethical and logical appeals. The ancient Greeks realized the importance of appealing to the passions and called this form of appeal "pathos."

Speakers' strategies

Speakers often develop emotional appeals (pathos) by employing the following strategies:

- Using vivid detail and specific language to provoke imagery and feelings.
- Arousing desires associated with basic emotions (such as fear, sadness, security, love, anger, guilt, and social approval).
- Relating their proposition to personal interests, such as self-preservation, sexual attraction, acquisition and saving, self or group esteem, personal enjoyment, and public interest.

Persuasive Communication

Suggested Topics for Propositions

Types of Propositions

- Policy propositions use "should" statements which propose that a new system or program be established to attain a desired goal, for example, "Congress should prohibit all private ownership of guns."
- Nonpolicy propositions assert the truth or correctness of a topic, (for example, "Private ownership of guns threatens the safety of the people gun owners want to protect") or assert the significance or value of a topic (for example, "Private ownership of guns is the best way to insure protection of one's family in high crime areas").

Topics for Propositions (especially for controversial propositions)

Gambling
Lottery
Dog racing
Marijuana legislation
Women's equality
Use of wiretapping
Privately owned postal service
Animal research
Animal rights
Capital punishment
Puerto Rican statehood
Metric system
Environmental issues
Gun legislation
Family limit
United Nations
Organ transplants
Abolish jury system
Pay television
Salaries of athletes
Build more prisons
Trade embargo
Taxes (extent, type)
Parental rights
Advertising alcohol products
Seat belts
Amnesty
Electoral college
Police in politics
Residency requirements
Unions
Public employee strikes
Quality of education
Curriculum requirements
Pass-Fail system
Open campus
No-fault divorce
No-fault accidents
AIDS research
Insurance for AIDS carriers
Eliminate funerals/cemeteries
Single-parent adoption
Busing
Censorship
Hunting for sport
Year-round school
NASA/space program funding
Defense budget
Women in combat
Animal furs, sale of furs

Recommendations

- Select topics and propositions that you believe are important.
- Select topics that you can speak about persuasively.
- Make your proposition as specific as you can so that you are persuading your audience to accept a single viewpoint. Don't clutter your proposition or try to persuade your audience to accept more than one proposition in a speech.

Persuasive Communication

Analyzing Logical Appeals (Logos)

Major concepts

- Audiences expect speakers to provide a reasonable quantity and quality of "proof" when advocating a proposition.

- While ethical and emotional appeals are important, audiences look for "proof" as the basis for most controversial issues (as in legislation, courts of law, resolutions, new ideas).

- Responsible citizenship requires rational dialogue. The ancient Greeks realized the importance of logical thinking and decision-making in a democracy. They stressed the importance of the logical basis for any decision (logos).

- Speakers have the responsibility to make critical decisions and to explain the reasons and evidence for their decisions (propositions).

Speakers' strategies

Speakers often develop logical appeals by strategically using:

- Evidence, which includes fact (accepted truths, specific instances and examples, and statistics); and opinion (expert testimony or judgment, and layperson's testimony or judgment).
- Reasoning, which includes the following:
  - —induction: using several specific instances or examples to support a generalization
  - —deduction: applying a specific situation to a generally accepted statement in order to draw a specific conclusion
  - —analogy: using a comparison to make a point
  - —cause-effect: showing why one event or factor must be either the cause or the effect of another because of their relationship.

Persuasive Communication

Outlines for Minority Viewpoint Speeches

Outline for Policy Propositions

A. Introduction
   1. Use credibility strategies to establish ethos
   2. Show briefly why this subject is of concern to the audience
   3. State the proposition exactly
   4. Tell what you will do in your speech

B. Body
   1. State your need contention
      a. Prove it with evidence (facts or testimony)
      b. Use reasoning to connect evidence and to make your point
      c. Make a transition to your plan contention

   2. State your plan contention
      a. Briefly explain your plan (program, system)
      b. Prove it with evidence (facts or testimony)
      c. Use reasoning to connect evidence to make your point
      d. Summarize need and plan and make a transition to your benefits contention

   3. State your benefits contention
      a. Prove it with evidence (facts or testimony)
      b. Use reasoning to connect evidence to make your point

3. Conclusion
   a. Summarize each issue very briefly
   b. End with a strong emotional appeal related to the audience's acceptance of the proposition

Outline for Nonpolicy Propositions

A. Introduction
   1. Use credibility strategies to establish ethos
   2. Show why this subject is of concern to the audience
   3. State the proposition exactly

B. Body
   1. State the arguments for your proposition
   2. Support each argument
      a. Prove each one with evidence (facts or testimony)
      b. Use reasoning to connect evidence to make your point

C. Conclusion
   1. Summarize your arguments
   2. End with a strong emotional appeal related to the audience's acceptance of the proposition

Persuasive Communication

Major Responsibilities of Listeners to Persuasive Speeches

A. Recognize the speakers' intent to persuade

B. Identify specific propositions being advanced

C. Recognize the use of appeals

1. Ethos: When speakers use ethical appeals, seeking to persuade the audience on the basis of their intelligence, sincerity, and good will, good listeners respond by:

   a. Open-mindedly recognizing appropriate personal attributes
   b. Critically recognizing inappropriate personal attributes
      (1) Misrepresentation of competence, experience
      (2) Insincerity, disinterest, apathy
      (3) Inconsistency of the best interest of speaker and audience

2. Pathos: When speakers use emotional appeals, seeking to persuade the audience by arousing needs, associating them with the proposition, and demonstrating how they can be satisfied by accepting the proposition, good listeners respond by:

   a. Open-mindedly recognizing appropriate emotional appeals
   b. Critically recognizing inappropriate emotional appeals

      (1) Deceptive manipulation of needs
      (2) Inappropriate link between needs and proposition
      (3) Inconsistency between speakers' and audience's best interest

3. Logos: When speakers use logical appeals, seeking to persuade the audience by using evidence and reasoning to get them to accept the proposition, good listeners respond by:

   a. Open-mindedly recognizing appropriate logical appeals
   b. Critically recognizing inappropriate logical appeals

      (1) Evidence problems, such as factual distortion, inadequate or misrepresentative samples, biased judgment, or lack of appropriate qualifications
      (2) Reasoning problems, such as insufficient instances to prove a generalization, illogical conclusion from the relationship of a generalization and a specific case, comparing "apples and oranges," and establishing a cause-effect relationship without adequate reason

D. Challenge speakers by asking questions that are:

1. Relevant to the speakers' propositions and arguments
2. Succinct
3. Respectful but also assertive
4. Articulate and clear
5. Loud enough for all to hear

E. Note: Good answers by speakers meet the same criteria in D above.

Persuasive Communication

Evaluating the Minority Viewpoint Speech

Name of speaker _____

Speaker's minority viewpoint _____

Scale of 1 – 7

Content

1. Significance of viewpoint (proposition) _____
2. Ethos (speaker's use of credibility strategies) _____
3. Logos (speaker's use of evidence and reasoning) _____
4. Pathos (speaker's use of emotional appeals) _____

Organization

5. Introduction (gain attention and interest) _____
6. Body (main points clear and identifiable) _____
7. Conclusion (end on a strong note) _____

Style

8. Words and phrases clear and forceful _____

Delivery

9. Voice (volume, rate, pitch, quality, pronunciation, articulation) _____
10. Body action (eye contact, facial expression, gestures, body movement) _____

Responding to questions and challenges

11. Relevance and clarity of answers _____
12. Respectful but assertive answers _____

Total _____

Comments

260

Persuasive Communication

Review of Major Concepts Concerning Persuasion

A. **Audience**
   1. Tends to resist change
   2. Has difficulty being open-minded
   3. Becomes increasingly defensive as personal values are challenged
   4. May be favorable, neutral, apathetic, or hostile, depending on the occasion, speaker, and/or, especially, the proposition.

B. **Types of appeals**
   1. Ethos (credibility strategies)
      a. Intelligence
      b. Sincerity
      c. Goodwill
   2. Logos (evidence and reasoning)
      a. Evidence
         (1) Fact
         (2) Opinion
      b. Reasoning
         (1) Induction
         (2) Deduction
         (3) Cause-effect
         (4) Analogy
   3. Pathos (psychological needs)
      a. Identifies or creates needs, wants, desires
      b. Associates them with the proposition
      c. Shows how they can be satisfied by accepting the proposition

C. **Types of propositions**
   1. Policy ("should" statements that affirm a new system to solve a problem or meet a goal)
   2. Nonpolicy
      a. Fact (statements that affirm the truth or correctness of a topic)
      b. Value (statements that affirm the significance or value of a topic)

D. **Major responsibilities of speakers**
   1. Analyze the nature and type of audience
   2. State the proposition clearly
   3. Use ethos, logos, and pathos appropriately and nonmanipulatively
   4. Organize arguments so the audience can understand and remember them
   5. Answer questions and challenges in a respectful, yet assertive, way

E. **Major responsibilities of listeners**
   1. Recognize the persuasive intent of the speaker
   2. Identify the speaker's proposition
   3. Recognize the strategies and appeals the speaker uses
   4. Listen open-mindedly but also critically examine the speaker's argument
   5. Ask questions in a respectful but assertive way

Persuasive Communication

Television Script Format

General Script Rules

1. A television script is divided into two sides vertically. The right side is for the audio and the left side is for the video.
2. Use only one side of a paper.
3. Use $8\frac{1}{2} \times 11"$ paper without frayed edges.
4. Never end a page in mid-sentence.
5. Draw an arrow in the lower right hand corner if script goes on for more than one page.
6. Program title, your name, and date go in upper right hand corner.
7. Make two copies of the script, one for the teacher, and one for the cameraperson.

Audio Rules (right side of script)

1. Type your scripts (print as a last resort, but never use cursive).
   a. Use lower case and capital letters for spoken words.
   b. Use only capital letters for all nonspoken words (like music, sound effects, etc.).
2. Time the script so you will know every minute plus the last 30 seconds. Put these time notations in the script right margin.

Video Rules (left side of script)

1. Usually hand printed.
2. Contains all visual information.
   a. position of talent at start
   b. movement of talent
   c. any visual aid
   d. distance of camera/lens to talent and/or visual aids (examples: close-up, medium, long-short, etc.)
3. Draw line to word in script when action/camera movement takes place.

Sample Television Script

	Title Name Date
Talent seated on stool with blackboard behind. Camera on close-up of face.	
Camera zooms out to include blackboard. Talent rises and points to list of reasons. Camera follows talent and zooms in on list.	1 min
Camera zooms out.	
Talent moves back to stool. Camera zooms in to close-up of talent until end.	30 sec

Persuasive Communication

Evaluating Point-Counterpoint

Proposition: _____

_____ _____

Student Supporting Proposition *Student Opposing Proposition*

Directions: Evaluate each speaker on a scale of 1 – 10

_____	Persuasiveness of argument for mass audience	_____
_____	Ethos (credibility strategies)	_____
_____	Logos (evidence and reasoning)	_____
_____	Pathos (emotional appeals)	_____
_____	Organization	_____
_____	Style (use of language)	_____
_____	Delivery	_____
_____	Quality of videotaped message	_____
_____	Total	Total _____

Comments: Which speaker was more persuasive? _____

Briefly explain why.

Resources for Research and Instruction

References
Annotated Bibliography

References

Allen, R. R., Kenneth L. Brown, and Joanne Yatvin. *Learning Language Through Communication: A Functional Perspective.* Belmont, CA: Wadsworth Publishing Co., 1986.*

Allen, R. R., and Ray E. McKerrow. *The Pragmatics of Public Communication.* Dubuque, IA: Kendall/Hunt Publishing Co., 1981.*

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Frost, Merrill F. *Speech: Principles and Practice.* Glenville, IL: Scott, Foresman and Co., 1987.

Galvin, Kathleen. *Listening by Doing.* Lincolnwood, IL: National Textbook Co., 1985.

_____ and C. Book. *Person to Person: An Introduction to Communication.* Skokie, IL: National Textbook Co., 1982.

Herian, Roger, and Mary Moen. *A Resource Curriculum in Broadcast Media.* Madison: Wisconsin Department of Public Instruction, 1978.

Hopkins, M. F., and Beverly Whitaker. *Contemporary Speech.* Skokie, IL: National Textbook Co., 1976.

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Keltner, John. *Elements of Interpersonal Communication.* Belmont, CA: Wadsworth Publishing Co., 1973.

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Osborn, Michael, and Suzanne Osborn. *Public Speaking.* Boston: Houghton Mifflin Co., 1988.*

Sampson, Sue Scott. *Mass Communication—USMES Teacher Resource Book.* 2nd ed. Newton, MA: Education Development Center Inc., 1976.

Scher, A., and C. Verral. *100+ Ideas for Drama.* London: Heinemann Educational Books, 1978.*

Shannon, C. E., and W. Weaver. *The Mathematical Theory of Communication.* Urbana: The University of Illinois Press, 1949.

Tanner, F. A., *Basic Drama Projects.* Caldwell, ID: Clark Publishing Co., 1977.

Webb, Lynn. "The Analogy Speech." In *The Speech Communication Teacher* 1, Fall 1986.

* These titles are also included in the Annotated Bibliography, which follows.

Annotated Bibliography

This annotated bibliography contains selected resources that teachers will find useful. It consists of seven sections. The first section includes general references dealing with functional communication. The remaining sections include resources related to each of the six units in this book. These sections are presented in the same order as the corresponding units in the three curriculums.

Functional Communication

Allen, R. R., and Kenneth L. Brown. *Developing Communication Competence in Children.* Skokie, IL: National Textbook Co., 1976.

This report of the Speech Communication Association's National Project on Speech Communication Competencies marks the origin of the functional communication approach to curriculum development in speech communication.

Allen, R. R., Kenneth L. Brown, and Joanne Yatvin. *Learning Language Through Communication: A Functional Perspective.* Belmont, CA: Wadsworth, 1986.

This textbook for teachers and teacher candidates details a system for integrating language arts instruction in grades K-8 through functional communication. Part 2, "The Functions of Language in Communication," contains chapters devoted to informative, affective, imaginative, ritualistic, and persuasive communication, in that order.

Allen, R. R., and Robert W. Kellner. "Integrating the Language Arts." *Speaking and Writing K-12: Classroom Strategies and the New Research,* eds. Christopher J. Thaiss and Charles Suhor. Urbana, IL: National Council of Teachers of English, 1984.

The authors provide a rationale for organizing language arts instruction around the functions of communication.

Allen, R. R., S. Clay Willmington, and Jo Sprague. *Communication in the Secondary School: A Pedagogy,* 3rd ed. Scottsdale, AZ: Gorsuch Scarisbrick, 1990.

Chapter 6 of this methods textbook identifies a variety of approaches to contemporary secondary school curriculum design in communication. The functional communication approach is considered, therefore, in the context of alternative designs.

Last, Ellen et al. *A Guide to Curriculum Planning in English Language Arts.* Madison: Wisconsin Department of Public Instruction, 1986.

This forerunner of the current speaking and listening curriculums stresses the importance of functional communication in the teaching and learning of oral and written language. The discussion of communication purposes (expressive, formulaic,

imaginative, informative, and persuasive) closely parallels the conceptualization reflected in this guide.

Wisconsin Department of Public Instruction. *The Wisconsin Alternative Curriculum Design in Basic English/Communication Skills: Grades 9 and 10* (2 vols.). Madison: WDPI, 1981.

These two volumes, recognized by the National Council of Teachers of English as exemplary curriculums, are organized around the five functions of communication also reflected in this curriculum design.

Wood, Barbara S., ed. *The Development of Functional Communication Competencies: Pre-K – Grade Six and Grades Seven – Twelve* (2 vols.). Urbana, IL: ERIC Clearinghouse on Reading and Communication Skills, 1977.

These two TRIP booklets present learning activities appropriate at diverse educational levels for each of the five functions of communication. The booklets were produced as the terminal phase of SCA's National Project on Speech Communication Competencies.

The Communication Process

Burgoon, Judee K., David B. Buller, and W. Gill Woodall. *Nonverbal Communication: The Unspoken Dialogue*. New York: Harper and Row, 1989.

Part I considers the various types of nonverbal messages that are sent. Part II is organized around functions served by nonverbal communication such as identification of culture, race, gender, and personality; structuring interactions; and managing conversations.

DeVito, Joseph A., and Michael L. Hecht. *The Nonverbal Communication Reader*. Prosper Heights, IL: Waveland Press, 1990.

The readings in this volume are organized around the types of nonverbal communication: body, facial and eye, artifactual, spatial, tactile, paralanguage and silence, smell, and time. It also includes interesting appendices on nonverbal deceptions and applications.

Forsdale, Louis. *Perspectives on Communication*. Reading, MA: Addison Wesley, 1981.

This book presents a good general introduction to the whole concept of communication. Chapter 2 on communication models, Chapter 4 on cultural context, and Chapter 8 on nonverbal communication are especially relevant to Unit 1 in these curriculums.

Klopf, Donald W. *Intercultural Encounters: The Fundamentals of Intercultural Communication*. Englewood, CO: Morton, 1987.

Most works on intercultural communications strongly favor the dominant culture. Klopf looks at verbal, vocal, and nonverbal messages as they are employed by various cultural groups.

Parker Pen Company. *Do's and Taboos Around the World.* Elmsford, NY: Benjamine, 1985.

This book was developed for the employees of Parker Pen Company and other Americans working in international settings. It provides interesting and practical tips and observations for establishing and maintaining good relations with people in a variety of countries.

Affective Communication

Argyle, Michael, and Monika Henderson. *The Anatomy of Relationships.* London: Heinemann, 1985.

Written by experimental psychologists, this book considers the rules and skills needed to manage relationships successfully. Among the relationships considered are friendship, courtship and cohabitation, marriage, divorce, parents and children, kinship, coworkers, and neighbors. Teachers will find Chapter 3, "Social and Relationship Rules," and Chapter 12, "Training and Therapy for Relationships," to be especially informative and valuable.

Borisoff, Deborah, and David A. Victor. *Conflict Management: A Communication Skills Approach.* Englewood Cliffs, NJ: Prentice Hall, 1989.

In 200 pages, this brief and interesting book "provides a communication skills approach to managing interpersonal conflict." Among the topics considered are the nature of conflict, verbal and nonverbal strategies for creating a supportive environment, gender differences in conflict, and cross-cultural awareness in conflict management.

DeVito, Joseph A. *The Interpersonal Communication Book,* 5th ed. New York: Harper and Row, 1989.

This popular college-level interpersonal communication text is organized around 25 units. Collectively, these units present a comprehensive introduction to the field of interpersonal communication. Teachers who want a single text on this topic are well advised to consult this book.

_____. *Messages: Building Interpersonal Relationships.* New York: Harper and Row, 1990.

Although written as a college text, much of the material presented in this book is equally appropriate at precollegiate levels. It focuses on developing interpersonal communication skills. It is interesting, superbly illustrated, and pragmatic.

Kelly, Marylin McGregor, and Joseph A. DeVito. *Experiences Activities Manual.* New York: Harper and Row, 1990.

This activities manual is designed to accompany DeVito's *Messages* text. It contains

worksheets that may be used by students as they outline the text, define key terms, apply knowledge in generating messages, and analyze literary passages. The activities are well developed and function at a number of cognitive levels.

Robbins, Stephen P. *Training in Interpersonal Skills: Tips for Managing People at Work*. Englewood Cliffs, NJ: Prentice Hall, 1989.

This book stresses the importance of interpersonal communication skills in the world of work. In addition to explicating a topic, each chapter provides a self-assessment exercise, a concept quiz, and group exercises. The activities in this text are particularly appropriate for students who have part-time jobs or who plan to work immediately after finishing high school.

Watson, Kittie W., and Larry L. Barker. *Interpersonal and Relational Communication*. Scottsdale, AZ: Gorsuch Scarisbrick, 1990.

Watson and Barker have written a clear and interesting introduction to interpersonal communication. Each chapter contains objectives, key terms, discussion questions, and activities and exercises. The glossary at the end of the book serves as an effective summary of interpersonal concepts. The book is physically attractive in terms of layout, photographs, and drawings.

Weaver, Richard L., II. *Understanding Interpersonal Communication*, 5th ed. Glenview, IL: Scott Foresman/Little Brown, 1990.

This popular college text addresses many topics related to effective interpersonal communication. Among the topics considered are assertiveness, perception, self-disclosure, family communication, conflict, communicating at work, nonverbal communication, communicating emotions, and intimate relationships. Chapter 4, "Responding to Others: Listening and Feedback," stresses the importance of empathic listening in establishing and maintaining interpersonal relationships.

Ritualistic Communication

Allen, R. R., and Ray E. McKerrow. *The Pragmatics of Public Communication*, 3rd ed. Dubuque, IA: Kendall/Hunt, 1985.

Chapter 9, "Ceremonial Communication," describes eleven of the ceremonial speech genres: presentation speeches, acceptance speeches, keynote speeches, after-dinner speeches, welcoming speeches, farewell speeches, dedication speeches, inaugural addresses, eulogies, commemorative speeches, and commencement speeches. Taken collectively, these genres embrace the major forms of ritualistic communication in formal contexts.

Barker, Larry L., Kathy J. Wahlers, Kittie W. Watson, and Robert J. Kibler. *Groups in Process: An Introduction to Small Group Communication*, 3rd ed. Englewood Cliffs, NJ: Prentice-Hall, 1987.

Among the chapters that teachers will find interesting and useful in this introductory

college text are Chapter 5, "Listening and Feedback in Small Groups," Chapter 7, "Nonverbal Communication in the Small Group," and Chapter 9, "Conflict Management and resolution in Small Groups." In each of these chapters, facets of small group communication rituals are examined.

Brilhart, John K. *Effective Group Discussion*, 6th ed. Dubuque, IA: William C. Brown, 1989.

The primary goal of this popular text is to provide information that can help people to be "more productive and satisfied members of small groups." The book addresses a wide array of topics related to effective group process. It is, therefore, an excellent resource for teachers wishing to find information on specific topics in small group communication.

Cragan, John F., and David W. Wright. *Communication in Small Group Discussions: An Integrated Approach*, 2nd ed. St. Paul, MN: West, 1986.

This comprehensive introduction to small group communication includes a discussion of various small group formats and techniques, each of which has its own set of governing rituals. Rituals of small group leadership and participation are also examined.

Robert, Henry M., III, and William J. Evans, eds. *Robert's Rules of Order*. Glenview, IL: Scott, Foresman, 1990.

This book is the current edition of the classic work on parliamentary procedure. Teachers wishing to emphasize the rituals of legislative groups will find this to be an important addition to their classroom library.

Schrank, Jeffrey. *Understanding Mass Media*, 4th ed. Lincolnwood, IL: National Textbook, 1990.

This book contains a variety of relevant and interesting student exercises. Some of these involve highly stylized media messages which qualify as instances of ritualistic communication.

Stewart, Charles J., and William B. Cash, Jr. *Interviewing: Principles and Practices*, 5th ed. Dubuque, IA: William C. Brown, 1988.

Interviewing is a very popular form of ritualistic communication in school speech communication curriculums. This resource will provide teachers with excellent information that may be adapted for use with students at various educational levels.

Imaginative Communication

Gottlieb, Marvin R. *Oral Interpretation*. New York: McGraw-Hill, 1980.

Part 3 of this text provides guidance for interpreting poetry, prose, and drama and for participating in group interpretive activities. In these and other chapters, a wealth of literature is included for purposes of explication, analysis, and practice.

Heinig, Ruth Beall, and Lyda Stillwell. *Creative Dramatics for the Classroom Teacher*, 3rd ed. Englewood Cliffs, NJ: Prentice-Hall, 1988.

This well-known text is a cornucopia of ideas and activities for encouraging imaginative communication in the classroom. While this book is most relevant as a resource for elementary school teachers, creative middle and high school teachers will find it useful as well.

Lee, Charlotte I., and Timothy Gura. *Oral Interpretation*, 7th ed. Boston: Houghton Mifflin, 1987.

First published in 1952, this text has provided an introduction to oral interpretation for generations of college students. It is organized in five parts: basic principles, the interpretation of prose, the interpretation of drama, the interpretation of poetry, and group performance. Teachers applaud this book for its clarity, comprehensiveness, and inclusion of literature for analysis and interpretation.

Scher, Anna, and Charles Verrall. *100+ Ideas for Drama*. London: Heinemann Educational Books, 1978.

The title of this book is descriptive of its content. A variety of ideas for classroom dramatic activities constitute the central thrust of the work. Elementary, middle, and high school teachers alike will find ideas they may adapt in providing imaginative communication experiences for their students.

Spolin, Viola. *Improvisation for the Theatre: A Handbook for Teaching and Directing Techniques*. Evanston, IL: Northwestern University Press, 1983.

This popular text, first printed in 1963, contains more than 200 activities for engaging students in imaginative communication experiences. Creative teachers at diverse instructional levels will be able to adapt the activities for use with their own students. As a point of interest, this book has been used by psychologists, social workers, and speech therapists as well as by teachers at all instructional levels.

_____. *Theatre Games for the Classroom: A Teacher's Handbook*. Evanston, IL: Northwestern University Press, 1986.

This book carries forth the tradition established by Spolin's earlier works on improvisation and games for rehearsal. It demonstrates how theatre games may be used in the classroom as a means of inspiring imaginative communication growth and promoting learning in the subject matter fields.

Informative Communication

Bradley, Bert E. *Fundamentals of Speech Communication*, 5th ed. Dubuque, IA: William C. Brown, 1988.

Chapter 15, "Speaking to Inform," presents a clear and straightforward discussion of

informative speaking. Ten methods of informing are identified and described: narration, reporting, instruction, demonstration, definition, analysis, description, exemplification, comparison, and contrasting.

Gronbeck, Bruce E., Raymie E. McKerrow, Douglas Ehninger, and Alan H. Monroe. *Principles and Types of Speech Communication*, 11th ed. Glenview, IL: Scott Foresman/Little Brown, 1990.

Chapter 15 of this classic college text considers types of informative speeches, essential features of informative speeches, and structuring informative speeches. Sample outlines and a sample speech are included for student analysis.

Hanna, Michael S., and James W. Gibson. *Public Speaking for Personal Success*, 2nd ed. Dubuque, IA: William C. Brown, 1989.

Chapter 12, "Informative Speaking," identifies seven common types of topics for informative speeches: processes, events, persons, places, definitions, concepts, and policies. Teachers will find this typology useful as a means of helping students discover the wide array of topics appropriate for informative messages.

Lucas, Stephen E. *The Art of Public Speaking*, 3rd ed. New York: Random House, 1989.

This popular college text contains a wealth of information related to informative communication. Among the topics stressed are gathering information, supporting ideas, organizing messages, and using visual aids. Chapter 9, "Outlining the Speech," presents a clear and effectively illustrated discussion of outlining. Chapter 13, "Speaking to Inform," discusses and presents sample outlines for the four types of topics students most often address in informative speeches: objects, processes, events, and concepts. Chapter 13 also contains guidelines for informative speaking and a sample informative speech with critical commentary.

Osborn, Michael, and Suzanne Osborn. *Public Speaking*. Boston: Houghton Mifflin, 1988.

This college-level public speaking textbook devotes two chapters exclusively to informative communication. Chapter 11, "The Nature and Kinds of Informative Speaking," explicates the functions and types of informative communication, relates informative speaking to the learning process, and describes seven speech designs often used in informative messages. Chapter 12, "The Use of Supporting Materials," offers guidelines for using facts and figures, examples, narratives, and testimony for informative purposes.

Verderber, Rudolph F. *The Challenge of Effective Speaking*, 7th ed. Belmont, CA: Wadsworth, 1988.

Part 3 of this well-known college public speaking textbook contains six chapters related to the informing function: "Preparing Informative Speeches," "Visual Aids," "Explaining Processes," "Descriptive Speeches," "Speeches of Definition," and

"Expository Speeches: Using Resource Material." These chapters are clearly written and generously illustrated.

Persuasive Communication

Bettinghaus, Erwin P., and Michael Cody. *Persuasive Communication*, 4th ed. New York: Holt, Rinehart, and Winston, 1987.

This popular college textbook is aimed at students interest in persuasive speaking, management communication, and persuasive communication in other social contexts. Dealing with the behavioral aspects of communication, this book is grounded in the literature of social science research. Examples from everyday life are used to clarify and reinforce those taken from experimental settings.

Larson, Charles U. *Persuasion: Reception and Responsibility*, 5th ed. Belmont, CA: Wadsworth, 1989.

This popular college textbook is a useful and interesting resource. It is clearly written and generously illustrated—through both examples and visual illustrations. Teachers will find this book to be an enjoyable and valuable means of updating their knowledge of persuasion.

Littlejohn, Stephen W., and David M. Jabusch. *Persuasive Transactions*. Glenview, IL: Scott Foresman, 1987.

Written in a lively style, this college text is organized in three parts: "Basic Concepts of Persuasion," "The Interpersonal Arena," and "The Public Arena." Persuasion is viewed as a phenomenon pervading all phases of social life. Teachers will find this book to be an interesting and useful means for increasing their knowledge of persuasive communication.

Rieke, Richard D., and Malcolm O. Sillars. *Argumentation and the Decision Making Process*, 2nd ed. New York: John Wiley, 1984.

As a college argumentation text, this book stresses the logic rather than the psychology of human influence. As such, it effectively complements those resources that emphasize the role of emotion and motivation as means of social influence.

Ziegelmueller, George, Jack Kay, and Charles Dause. *Argumentation: Inquiry and Advocacy*, 2nd ed. Englewood Cliffs, NJ: Prentice Hall, 1990.

At a time when the call for teaching critical thinking is being boldly reasserted, this college level text holds special value for teachers. Attention is given to the means through which various kinds of arguments may be critically evaluated. While this book is too difficult for direct use by precollegiate students, it provides a rich fund of information on which teachers may draw.